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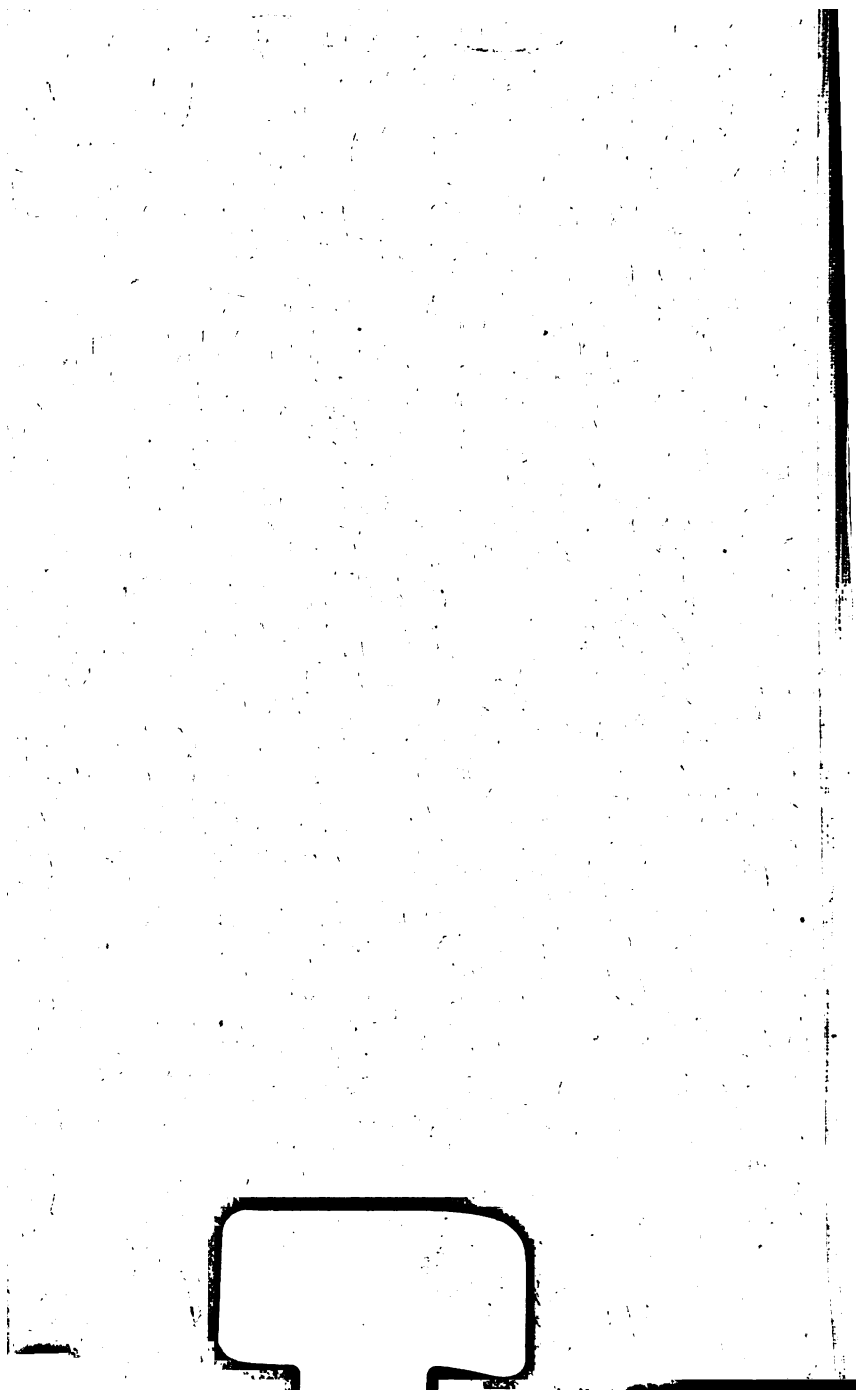
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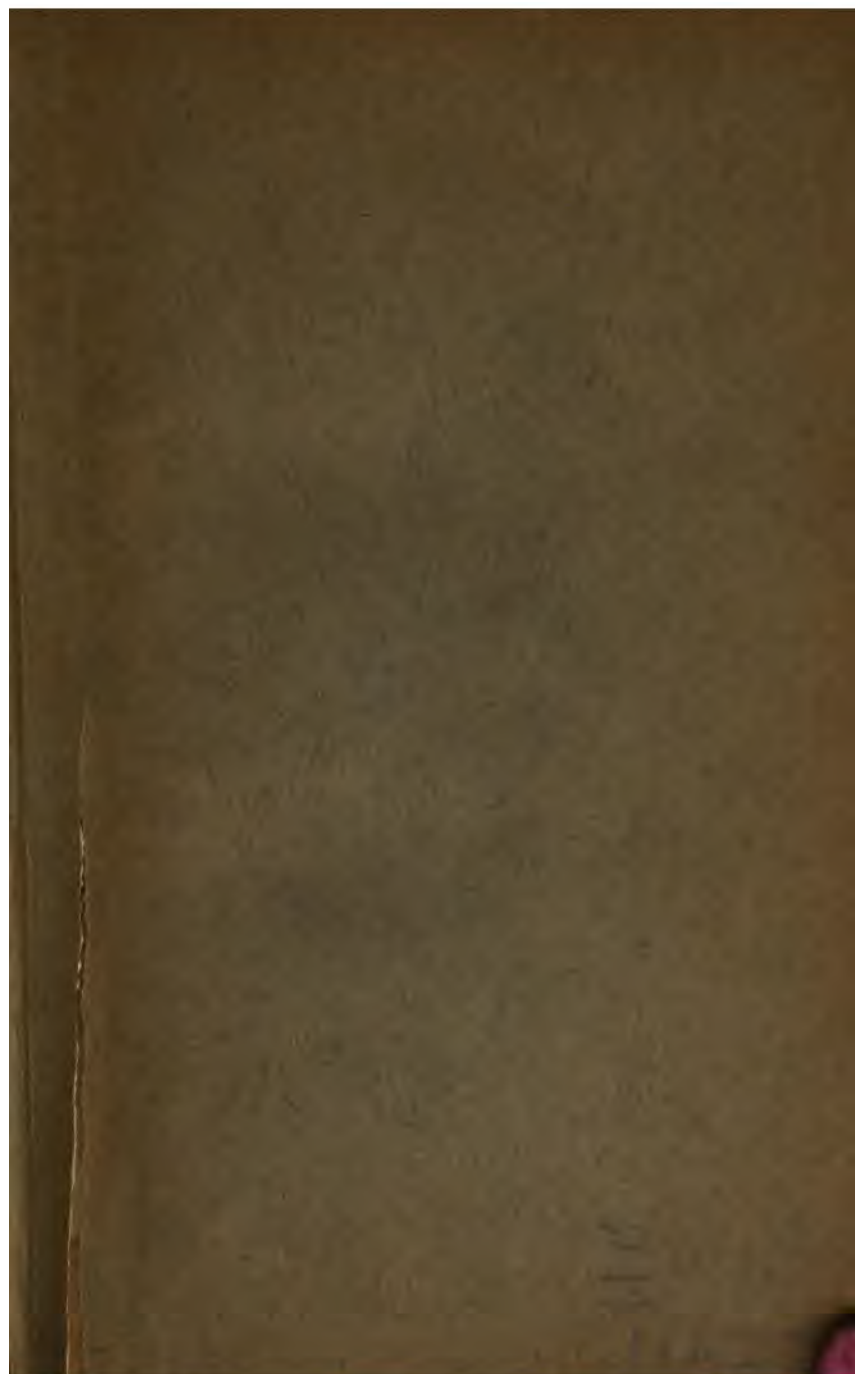
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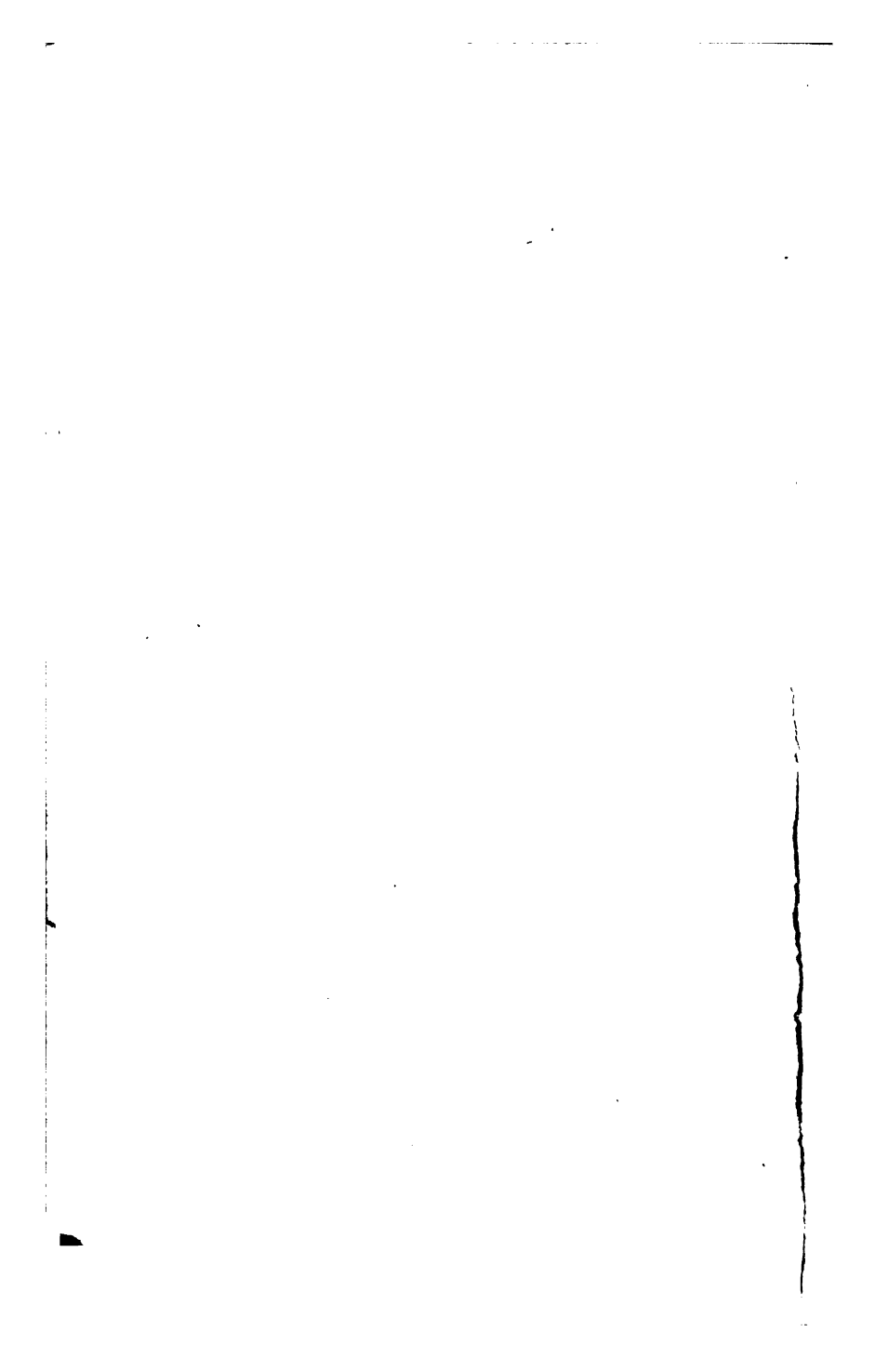
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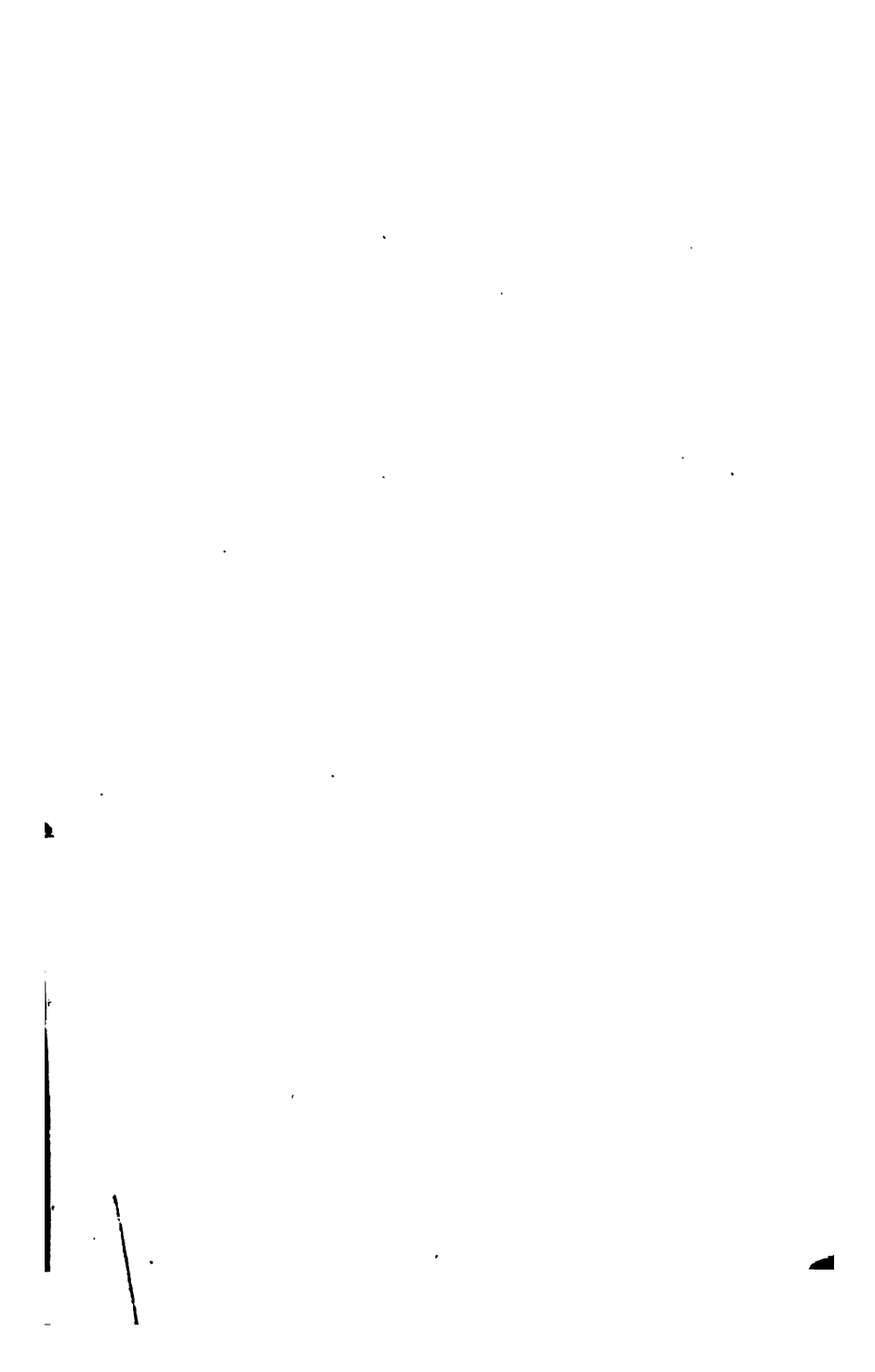
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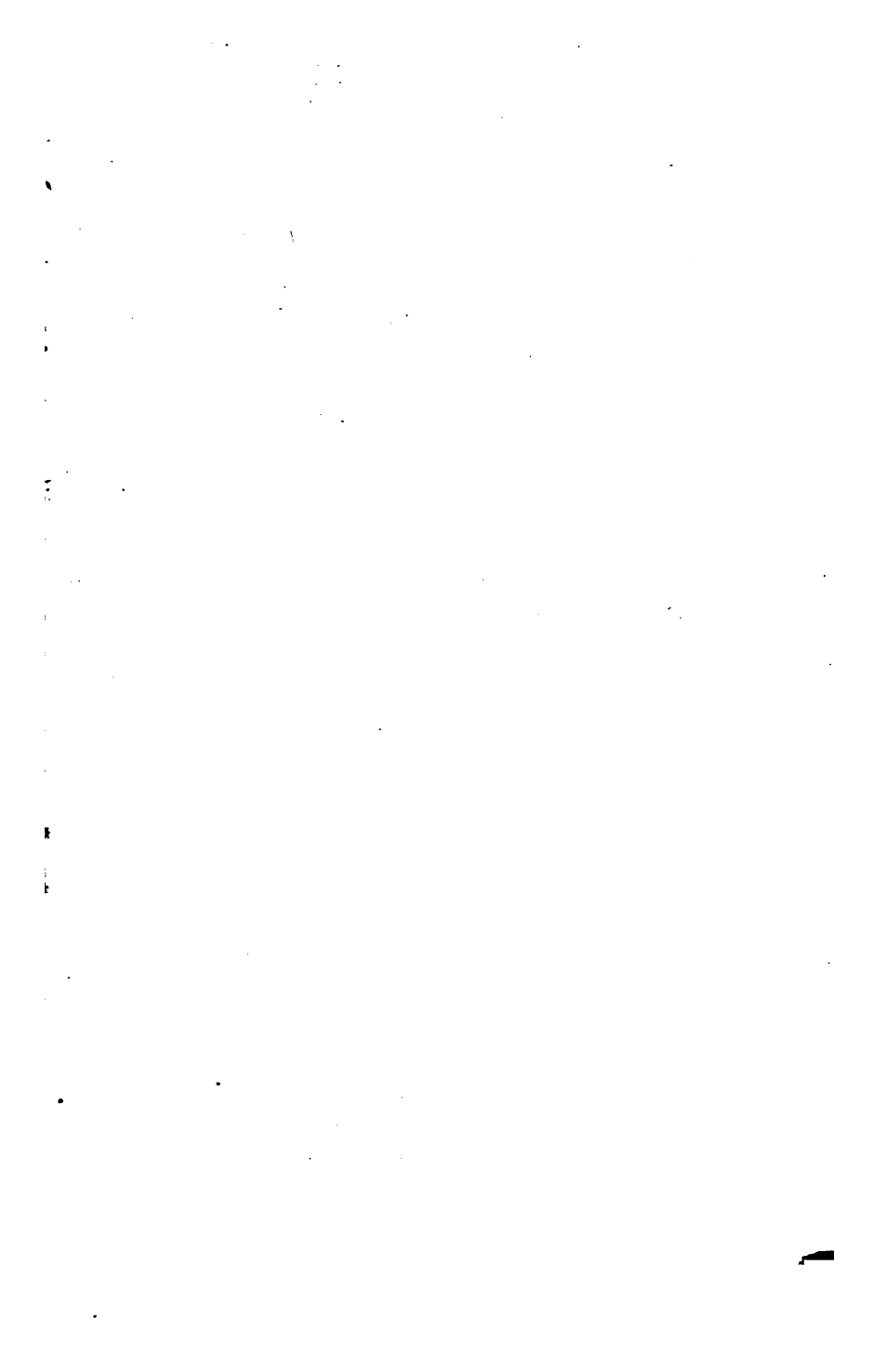
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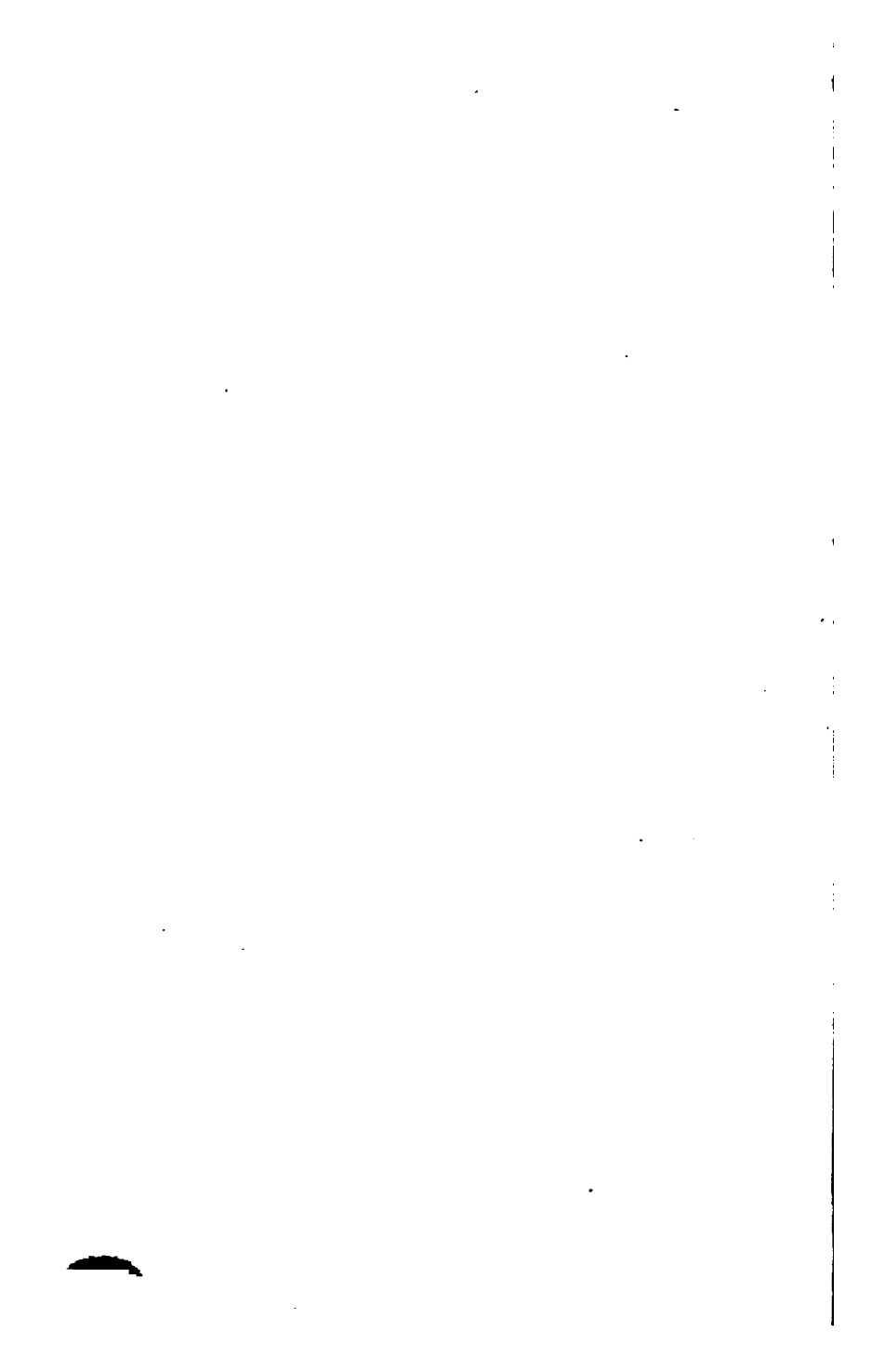
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ENGLISH COMPOSITION
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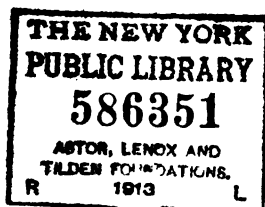
ENLARGED EDITION

PART FIRST
INTELLECTUAL ELEMENTS OF STYLE

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PREFACE.

IN re-modelling the Manual of *English Composition and Rhetoric*, after twenty years' experience of teaching, I have seen fit to narrow its scope, so as to do more ample justice to certain portions of the work chosen for their general utility.

The subject as thus modified has been much enlarged both in exposition and in illustration, and is made to fall under two divisions; a separate volume being given to each. With certain reservations, it may be said, that the first division is occupied with the Elements of Style that concern the Understanding; while the second division, without any reservation, is to comprise the Emotional Qualities.

The topics of the present volume are the following:—Order of Words; Number of Words; the Sentence; the Paragraph; Figures of Speech; and finally, the Qualities of Style named respectively Clearness, Simplicity, Impressiveness and Picturesqueness. Every one of these topics is fully expounded, exemplified, and applied to the arts of criticism and composition.

In further explanation of the mode of treatment, I may refer to the department of Figures of Speech, occupying nearly one-third of the volume. Never before has that branch received so large a share of attention. Under the designation of Figures, the ancient authors of the Rhetorical art not only originated a considerable part of our critical vocabulary, but discussed many of the fundamentals of style and com-

position. Their enumeration of Figures in detail was voluminous, while the classification of them was imperfect. Still, the place of these Figures in Rhetoric is now established beyond recall. Under such circumstances, the best thing to do is to select and methodize all such as disclose any capital or leading features of style. This has been my first object. Next, in expounding the kinds so selected, I have steadily endeavoured to prescribe the conditions regulating the efficiency of the several varieties of figure, and to apply these conditions in particular testing examples. This is necessarily a hazardous proceeding; but it cannot be evaded by whoever aims at expounding the Rhetorical art with any degree of thoroughness.

It is under the Figures, that the Intellectual and Emotional Elements are unavoidably mingled; so that special precautions have to be taken to obviate the risk of confusing the learner. While the applications to the Understanding are fully stated, the amount of attention given to the aspects that relate to Feeling is such, as to make it necessary to lay down briefly the principles that regulate this department; the complete handling being reserved for the Second Part.

The rest of the volume bears almost exclusively on the species of composition addressed to the Understanding. As regards this particular aim, the new work differs from the existing one in omitting to handle, under express headings, the so-called KINDS of Composition—namely, Description, Narration, Exposition, Oratory. Much of what was included under those designations is here reproduced in other connexions: the laws of Description are exhaustively treated in the discussion of Picturesqueness; and a considerable part

of what pertains to the Expository art will be found distributed throughout the several topics as now arranged. Still, there is room for separate Manuals, giving an exhaustive treatment of the Kinds of Composition, under their own specific designations, as in the first Rhetoric, where there remain a number of suggestions, as well as illustrations, that have not been transferred to the present work.

As with the Figures, so with the other portions, the laws governing the efficiency of the various devices of style are sedulously applied to individual cases.

It appears to me to be a possible thing, to arrive at a definite code of prescriptions for regulating the Intellectual Qualities of composition. Granting that a certain progress has been made towards this consummation, the fact would seem to mark out the department as a fit subject for school discipline, at the proper stage; not to mention its direct bearing upon the valuable accomplishment of writing well. The several topics embraced are mostly on a level as regards ease of comprehension; and the exposition is conducted with the view of bringing the pupil's own judgment into play. The concluding subject of the volume—the quality named Picturesqueness, is properly an introduction to Part Second, but does not very deeply involve the peculiar niceties inseparable from the Emotional Qualities.

The exemplification is conducted partly by short instances adduced under the principles, and partly by the minute and critical analysis of passages of some length; both methods being essential to good teaching.

In most cases, the number of examples adduced for illustration and criticism has been purposely made

large, in order that the principles may be seen in the widest range of their application; and, for the same reason, they have been chosen from a considerable variety of English writers. In the discussion of individual passages, there is frequent room for difference of opinion as regards the judgments pronounced; nevertheless, the object in view is attained, if the pupil is exercised in comprehending the principles, and in discriminating their applications.

There is no attempt to provide additional exercises. These are best obtained in the readings that accompany instruction in literature. No one author, however eminent, is enough for the purpose of reference; and our miscellaneous reading-books are not as yet on a great enough scale. Fortunately, there is a valuable resource in the cheap reprints of English Classics that have lately become common. I may instance the Messrs. Chambers, as having taken a lead in this enterprise. In the Reprints, together with the Miscellany of Tracts, published by them, a little library can be selected for a very small sum, comprehensive enough to illustrate all the matters of importance in the fullest Rhetoric text-book.

The labour bestowed upon the present work, both in its original form and in the revision, has been incurred under the belief that, in any complete course of instruction in Literature, there must be a place for Rhetoric, as methodically expounded. What that place should be, I have discussed at length in a separate treatise, devoted to the entire question of Teaching English.

ABERDEEN, *January, 1887.*

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RHETORIC.

ORDER OF WORDS.

1. The consideration of the Order of Words belongs partly to Grammar, and partly to Rhetoric.

On this important subject there is no hard and fast line between Grammar and Rhetoric. Nevertheless, there are certain topics that may with propriety be allocated to Grammar, and certain other topics to Rhetoric.

2. In GRAMMAR, under Syntax, direction is given so to place qualifying adjuncts that they may be referred to the words that they are meant to qualify. The first rule for this purpose is the rule of *Proximity*, or closeness.

One of the most valuable exercises in parsing for Syntax, is to examine the position of every qualifying word, phrase, and clause; and to make sure that the incidence is perfectly plain, or free from ambiguity. (See Companion to the Higher English Grammar, p. 328.)

3. The second rule for the placing of qualifying adjuncts is the rule of *Priority*.

This rule must be taken along with the other. The tendency of qualifying words is to look forward, rather than backward. When an adverbial adjunct stands between two other words, we refer it to the one following, not to the one preceding.

To Rhetoric properly belongs the groundwork of this rule, and also its more complete development.

4. It is a law of economical thinking, that qualifying circumstances should precede what they are meant to qualify.

This principle is otherwise expressed thus: 'No concrete image should be suggested until the materials for it have been presented'. The reason is, that if the name of the concrete thing is given first, 'horse,' for example, the image formed by the mind is likely to be wrong; probably a brown horse is pictured as the most common. Hence, when the word 'black' is added, the mental image must be unmade; the brown colour has to be suppressed and the black inserted, unless in so far as we have been accustomed to suspend the act of conceiving, until all the expected qualifications are known. It is, therefore, better that the word 'black' should prepare the way for the mention of 'horse'. The English usage of placing the adjective before the noun, is thus justified on principle. So with the adverb and the verb.

From the same consideration, a conditional clause should precede the main clause. If the main clause is stated first, the hearer receives it unconditionally, and, afterwards, on the mention of a condition, has to re-shape the meaning.

The following is an example of the conditional clause placed first.

'Were the honour given to wealth and to title bestowed exclusively on high achievements and intrinsic worth, how immense would be the stimulus to progress!'

The next instance, which is from Bacon, supplies an instructive contrast: 'A crowd is not company, and faces are but a gallery of pictures, and talk but a tinkling cymbal, *where there is no love*'. Most readers will take the three statements in their broad generality, without suspecting the serious limitation, till it comes in at the end; and so the meaning of the sentence has to be reconstructed in the mind. This awkward effect would be entirely prevented by simply placing the condition at the beginning.

As the *predicate* of a proposition is intended to modify the subject, or to give us a new way of looking at it in the future, there is some reason for commencing with the predicate, as, in fact, is often done: 'Great is the mystery of godliness'. On the other hand, it being the recognised purpose of a proposition to add to our previous knowledge of a subject, or else to withdraw some circumstance erroneously attributed to it, we prepare our minds to receive the

addition, and are not unsettled by it. 'The sun has spots in its surface' is a legitimate expository arrangement of subject and predicate. In Science, in Narrative, and in Description, scarcely any other order is in use. It is treated as the regular or grammatical order of a sentence; while the deviations are deemed exceptional, and have to be specially justified, the justification coming under the province of Rhetoric.

5. In a comprehensive treatment of the Order of Words in the sentence, we have to settle the relative emphasis of the three positions—BEGINNING, MIDDLE, and END.

In a sentence, we frequently find that a particular circumstance is more suitably placed in one position than in another. We feel some loss of power, or other disadvantage, in making any different arrangement. 'Strait is the gate, and narrow is the way' is preferred to 'The gate is strait, and the way narrow'. For 'John is immediately before us,' we say more forcibly—'Immediately before us is John'.

Every sentence, except the very briefest, has certain words that have naturally a greater importance than others. The question then arises, in which position—beginning, middle, or end—is prominence best imparted.

6. As a rule, the *least prominent* position in the sentence is the MIDDLE. Hence, for giving prominence, we must choose either the BEGINNING or the END.

In listening to a sentence having more than two circumstances, our attention naturally falls upon the first, because of its being presented first, while the mind is fresh. There is a diminution of strain in attending to what follows, till we come to the conclusion, which has the benefit of the pause; the effect of this being to enhance the latest impression.

The longer the sentence, the more liable are we to flag in the middle portions, while we remember the end, on account of the pause before commencing the next sentence. A part of the effect is due to the stimulus of the completed meaning: any word that relieves the suspense and lightens up the whole suddenly acquires importance.

It is true, there are artificial means of giving emphasis, by which prominence may be imparted to any position in the sentence. In writing, this

is done by underlining the words, and in printing by italics or capitals ; but such devices are suited only to occasional and special cases. In speaking, we have at our command the varied modulations of the voice, which can no doubt distribute emphasis with wonderful facility. Yet even the speaker is not independent of the naturally emphatic positions in the sentence.

—7. There remains the question—What is the difference in emphasis, if any, between the BEGINNING and the END ?

The not unfrequent inversion of the order of prose, or of exposition, would seem to show that the beginning is a place of greater emphasis than the end. 'His resources were prodigious,' can be changed with advantage into 'prodigious were his resources,' as if the strong adjective 'prodigious' affected us more in the beginning than in the end. This, however, is not all that is gained by the change.

8. In commencing a sentence with an energetic predicate, greater stress is thereby thrown upon the subject.

In a sentence opening with such a strong predicate adjective as 'prodigious,' our attention is aroused to learn what the subject can be that calls forth so strong a predication. We wait in anxious suspense for the conclusion announcing the subject ; and we are much more attentive than if we had begun with it. The only way to attain the same intensity of regard, in the ordinary or direct order—'his resources were prodigious'—would be to go back upon the subject 'resources,' after hearing the word 'prodigious,' and heighten our impression accordingly.

9. Both usage and reason agree in regarding the END of the sentence as the place of greatest strength or emphasis.

The usage will be made apparent in the series of examples that are to follow.

The reasons have been to some degree anticipated. They are these :—

(1.) The predicate of a sentence is of the nature of a qualifying circumstance ; and it is the general law of qualifying circumstances to precede. Now these are, from their very nature, ordinarily less important than the things qualified, of which they are but a part.

(2.) The mental law of the excitement due to suspense is

in favour of the greater impressiveness of the closing circumstance, whatever that may be.

We can remark that, on introducing a new fact intended to be emphatic, the disposition is to place it at the end; and this confirms the conclusion that greater emphasis belongs to this position. 'Add to your faith, *virtue*; and to virtue, *knowledge*.' Compare this with—'Add virtue to your faith; and knowledge to virtue'. Only by the emphasis of a special pronunciation could the same importance be given to new members.

10. There are various incidental motives to inversion, besides the natural influences now stated.

(1.) When the predicate is a simple adjective, and the subject loaded with qualifying circumstances, there is a felt convenience in giving the predicate first. This appears in the Beatitudes, and is one, but not the only, reason for their inverted order throughout.

(2.) The Adverbial qualifications in a sentence often control the order, for the sake of getting their proper play.

'Mary thinks *so too*.' The crush of the two adverbs 'so' and 'too' has a slightly embarrassing effect; and we feel that the play of both is freer thus:—'*So* thinks Mary *too*'.

(3.) Inversion occasionally assists in connecting a sentence with what precedes or follows. The complete elucidation of this influence falls under the laws of the PARAGRAPH.

(4.) To all this it must be added that a certain power belongs to the inversion from the mere fact of its being the *less usual* order. When a writer thinks it necessary to deviate from the ordinary arrangement, the deviation naturally excites our attention. It is this that makes the inverted order so natural a device when poetic and rhetorical effects are sought; even when no other advantage is gained, the unusual form of sentence gives to the style a certain strength and elevation. In this respect English, while much less free in its order than such highly inflected languages as Latin and Greek, has still some advantage in comparison with these tongues. It is more restricted in its power of placing any word of the sentence in the emphatic positions; but this very restriction gives the inversion, when it can be used, so much more rhetorical power. In the classical languages, the devices of emphasis can be more frequently employed, but are generally less striking. Hence, when the emphasis of a Latin or Greek sentence is sought to be preserved in translation by giving a corresponding order in English, there is often a danger of really producing more emphasis than is conveyed by the original translated; besides that the sentence may take on a rhetorical flavour not contained in the classical form. This consideration is sometimes overlooked by translators.* The inversions in

* Take the following example. There is a formula *πιστὸς ὁ λόγος*, used in the

our translation of the Bible would often prevent it from being a correct representation of the simple prose that constitutes so large a portion of the Scriptures, if these inversions always produced their full rhetorical effect. In point of fact, however, those introduced into prose often go no farther than to constitute one element among others in the archaic colouring of the whole.

Such is a brief outline of the principles governing the departures from the regular or grammatical order of words in the sentence. We shall now, by a copious selection of examples, endeavour to illustrate their bearing and utility.

11. I.—An Adjective Predicate first.

'Great is Diana of the Ephesians'; 'Great is your reward in heaven'; 'Wide is the gate, and broad is the way'; 'Sweet are the uses of adversity'; 'Richer by far is the heart's adoration'; 'Vain are their hopes'; 'Few are thy days'; 'Cold is Cadwallo's tongue'.

Both our translation of the Bible and our English poets have accustomed us to these inversions, in cases where some thought is to be expressed with more than ordinary emphasis. Prose writers also take the same liberty, although more rarely.

Additional instances from the Bible:—'Many are the wonderful works which Thou hast done'; 'Great and marvellous are Thy works'; 'Just and true are Thy ways'.

The following is particularly noted by Campbell:—'Babylon is fallen, is fallen, that great city'. Altered by him thus, with obvious advantage:—'Fallen, fallen is Babylon, that great city'. This is the emphasis in the Greek, and has been followed in the Revised Version.

'It is good for me, that I have been afflicted' might have been 'Good is it for me'.

'It is easier for a camel to go through the eye of a needle'—'Easier were it for a camel'.

Pastoral Epistles (1 and 2 Timothy and Titus) to introduce some familiar Christian maxim. See 1 Timothy i. 15; iii. 1; iv. 9; 2 Timothy ii. 11; Titus iii. 8. It is variously rendered in the Authorised Version by 'This is a faithful saying,' 'This is a true saying,' and 'It is a faithful saying'; while the Revised Version uniformly gives, 'Faithful is the saying'. Now there can be no doubt that *πιστός* is the predicate, not a mere attribute of λόγος, and also that the emphasis lies upon it; and these are the reasons for the Revisers' correction. But it may fairly be doubted whether that emphasis is so strong in the familiar Greek phrase as it is in the less usual English order. 'This is a faithful saying,' really gives the same meaning, and is felt to be more in harmony with the tone of the passages, which are without poetical or rhetorical colouring.

Instead of 'Every beast of the forest is mine, and the cattle upon a thousand hills,' we might say with greater emphasis, 'Mine is every beast of the forest, and the cattle upon a thousand hills'. 'The way of transgressors is hard' — 'Hard is the way of transgressors'.

Compare also 'Stolen waters are sweet' and 'Sweet are stolen waters, and pleasant is bread eaten in secret'.

'Good were it for that man, if he had never been born.'

'Sick is the whole head, faint is the whole heart,' would be in perfect keeping with the other instances; but we should probably dislike any alteration in such a marked and emphatic utterance.

The series of the Beatitudes may be quoted as illustrating more than one principle of order. Our translators here followed their Greek original; they could not have done better, had they been thinking solely of the effect upon the mind of the reader.

'Blessed' is a strong word, and should either begin or end a sentence. At the beginning, it possesses emphasis, and, by rousing our interest, it adds to the force of the subject at the end; so that, on the whole, we are made more alive to the sentiment expressed than if the subject had been first and the predicate last.

Again, it is convenient to adopt the inverted order, when the predicate is one word and the subject loaded with circumstances. We could say— 'The poor in spirit are *blessed*; for theirs is the kingdom of heaven'; but the predicate word awkwardly divides the subject from the pronominal clause.

Lastly, in the case of a sequence of propositions, with one predicate, the placing of the predicate at the beginning exhibits the parallelism. It also reserves the place of emphasis at the end for the subject, as being always the new circumstance.

Next as to the Poets:—'Sharper than a serpent's tooth is an ungrateful child'.

Hateful is the dark blue sky,
Vaulted o'er the dark-blue sea. (Tennyson.)

Dear is the memory of our wedded lives,
And *dear* the last embraces of our wives. (Id.)

O sweet is the new violet that comes beneath the skies,
And *sweeter* is the lamb's young voice to me that cannot rise;
And *sweet* is all the land about, and all the flowers that blow,
And *sweeter* far is death than life to me that long to go. (Id.)

Past was the flight, and *welcome* seemed the tower. (Campbell.)

Great is thy power, and *great* thy fame,
Far kenn'd and *noted* is thy name. (Burns.)

The following instance from Gray shows a frequent usage with the poets:—'Large was his bounty, and his *soul*

sincere'. It could equally well have stood—'and sincere his soul'; there being the same reason for both. So—

Sweet is the breath of vernal shower,
The bee's collected treasures sweet,
Sweet music's melting fall, but sweeter yet
The still small voice of gratitude.

The second line is evidently made to deviate from the inversion of the others for the mere sake of change. It might have run—'Sweet are the treasures of the bee'.

Although Shakespeare exemplifies nearly every rhetorical artifice known, this particular inversion is not very frequent with him. For example :

—either death or life
Shall thereby be the sweeter.

'Sweeter shall be thereby either death or life,' would be a permissible inversion, and, perhaps, an improvement in force.

Now for Prose. Many of the instances from the translation of the Bible are in point here. Others we can cull from general literature. 'Profligate that coalition was,' is the utterance of an energetic writer on the coalition of Fox and North. To make the inversion thorough, we should say—'Profligate was that coalition'. The same writer (Goldwin Smith), speaking of the youthful Pitt, says, 'His command of rounded sentences was already fearful'. Try inversion :—'Fearful already was his command —'.

Speaking of Greek style in the fifth century before Christ, Jowett remarks,—'*But not at once was language adequate to receive or take up into itself the ideas which were asking for expression*'.

Arthur Helps has the following example: 'Rare almost as great poets—rarer, perhaps, than veritable saints and martyrs—are consummate men of business'.

'My yoke is easy and my burden is light.' This might be more forcible in the inverted form, 'Easy is my yoke, and light is my burden'; and if the words occurred in a passage of sustained poetical character, the inversion would be preferable.

The inversion may be happily used when a long subject has a single-worded predicate adjective:—'*Small is the chance of our agreeing on the minute details of the scheme*'.

So, 'Cold is Cadwallo's tongue' is not only an effective arrangement in itself, but is the most suitable on account of the clause that follows :—

Cold is Cadwallo's tongue
That hushed the stormy main.

Again—

How wonderful is Death,
Death and his brother Sleep.

'Short was his triumph.' If this stands alone, it is the most impressive arrangement. If it is the introduction to a longer statement, it will also be the best form, provided that statement is intended to show *how* the triumph was short. If, on the other hand, 'short' is only one attribute to be predicated of the triumph, and others immediately follow, it is better to place 'triumph' in the foreground as the subject of the whole: 'His triumph was short; it gave him little satisfaction while it lasted,' &c.

When the predicate is a noun standing as complement to the verb *to be*, the inversion is not so common as in the case of the adjective. Yet we have cases like the following: 'I was eyes to the blind, and *feet was I* to the lame'. This might be more fully inverted: 'Eyes was I to the blind, and feet was I to the lame'. 'Miserable comforters are ye all.' 'A father of the fatherless, and a judge of the widows, is God in his holy habitation.'

This inversion is limited by the fact that in many cases of the kind it would produce ambiguity.

When Pope says 'The proper study of mankind is man,' there is nothing but the sense to show there is an inversion.

12. II.—Adverb and Verb first.

A more frequent case. In poetry it is habitual, constituting a feature of poetic style.

Our familiar form of inverting by 'There' and the verb 'Be' belongs to the soberest prose. So with 'Now,' 'Then,' 'Thus,' 'Never,' 'Neither,' 'Nor'. (See COMPANION, p. 295.) But in the earlier periods of our language, the inversion was much more extensively used in the ordinary prose style; and so we find it still in the kindred Teutonic languages, such as German.

The older tendency of our language may be illustrated by the following quotations from the translation of the Bible:—

'In the beginning was the Word.' 'Without him was not anything made that was made.' 'In him was life.'

'After me cometh a man which is preferred before me.'

'So persecuted they the prophets which were before you.'

'Therefore disputed he in the synagogue with the Jews.'

'In them is fulfilled the prophecy of Esaias.'

'On these two commandments hang all the law and the prophets.'

'Unto every one that hath shall be given, and he shall have abundance; but from him that hath not shall be taken even that which he hath.'

'Unto the angels hath he not put in subjection the world to come.'
'Into the second went the High Priest alone once every year.'

These are examples chosen from the ordinary prose style of the Bible, and show that the language originally permitted such inversions much more freely than at present.

Before exemplifying at large, we may advert to the different forms of sentence that admit of the inversion.

(1.) The verb must, as a rule, be preceded by an adverb, in one of its varieties—single word, phrase, or clause. We very rarely begin with a verb alone. The instances in the COMPANION, p. 298, are all from Scott. So are these:—

Vanish'd the Saxon's struggling spear,
Vanish'd the mountain sword.
The drawbridge fell—they hurry out,
Clatters each plank and swinging chain.

This is from Milton—

Stood vast infinitude confined.

Tennyson uses it in the 'Charge of the Light Brigade':—

Flash'd all their sabres bare,
Flash'd as they turn'd in air.

Also twice in the song, 'Home they brought her warrior dead':—

Stole a maiden from her place,
Lightly to the warrior stept.
Rose a nurse of ninety years,
Set his child upon her knee.

And in 'Locksley Hall':—

Comes a vapour from the margin, blackening over heath andholt.
Slides the bird o'er lustrous woodland, swings the trailer from the crag,
Droops the heavy-blossom'd bower, hangs the heavy-fruited tree.

The following are from other poets:—

Resounds the living surface of the ground,
Nor undelightful is the ceaseless hum. (Thomson.)

Wide flush the fields, the softening air is balm,
Echo the mountains round. (Id.)

Came a troop with broadswords swinging,
Bits and bridles sharply ringing. (Whittier.)

So to his hut he got him back again,
And *fell* the unhappy king upon his knee. (William Morris.)

The following, from Keats, is even bolder than these:—

'Thy venom'd goblet will we quaff until
We fill—we fill!
And by thy mother's lips——'

Was heard no more
For clamour, when the golden palace door
Open'd again.

The very unusual form here is felt less harsh, because the words are introduced as a sudden interruption of the preceding sentence, and hence not inappropriately appear as if broken and disjointed.

(2.) The easiest case is with an intransitive verb: 'Then *burst* his mighty heart'. When the verb is transitive, and has both subject and object, the inversion may lead to ambiguity, or other awkwardness.

(3.) Speaking generally, the effect of the inversion is best, when thorough-going. Little is gained by a partial inversion.

(4.) The efficacy or impressiveness of this inversion depends upon the same principles as the inversion in the case of a predicate adjective. It throws the subject to the end, thereby raising its importance. It also facilitates the expansion of the subject by appended circumstances. It, moreover, gives to the sentence the air of poetry.

A few additional examples from the Bible may first be adduced. Those already given in this connection were confined to the prose style; we may now quote from the more poetical books, in order to illustrate the effect of this inversion.

'Out of the depths have I cried unto thee.' Here the form is not only effective in itself, but very happily strikes, in the opening words, the keynote of the whole composition (Psalm 130).

'With joy shall ye draw water out of the wells of salvation.'

'With the Lord there is mercy, and with him is plenteous redemption.' Here the parallelism, thus preserved, adds to the effect. So it is also in the following examples.

'In death there is no remembrance of thee; in the grave who shall give thee thanks?'

'In thy presence is fulness of joy; at thy right hand there are pleasures for evermore.'

'With thee is the fountain of life; in thy light shall we see light.'

'In thy name shall they rejoice all the day; in thy righteousness shall they be exalted.'

The promiscuous examples now to be adduced will serve to elucidate the principles laid down, and determine the circumstances suitable for the employment of inversion.

First, let us quote a few of the simpler cases—such as short sentences with an intransitive verb.

'In 1066, was fought the battle of Hastings.' This is pure prose, with no attempt at rhetorical elevation beyond impressiveness. We may compare it with the other arrangements—'The battle of Hastings was fought in 1066'; 'In 1066, the battle of Hastings was fought'. Leaving out of account the bearing of what may precede or follow, these two last forms are much inferior to the complete inversion.

'And thereby hangs a tale.' The best conceivable arrangement. The subject 'tale' has full emphasis, and is, moreover, brought into proximity with what naturally follows—the particulars of the tale.

'In the background rose the mist, like incense.' Inversion is here turned to account in a descriptive sentence. The order conforms to one of the laws of description, namely, to give the scene or situation, previous to stating the action that is to take place in it. The simile, 'like incense,' follows the subject compared. There is an obvious inferiority in the form—'The mist, like incense, rose in the background'.

'There was a sound of revelry by night.' Not the best possible disposition of the adverbs. 'By night was heard a sound of revelry,' dispenses with 'There,' and gives to the subject the place of emphasis at the end.

'Duncan comes here to-night': otherwise, 'To-night comes Duncan here'. Both time and place are emphatic under the circumstances: the greater emphasis may be supposed to attach to 'here'.

Not wholly sank he. O'er that mist of spray
Glittered his sword. There fell a silence strange:
Slowly that mist dispersed; and on the sands
That false Enchanter lay, with all his sons,
Black, bleeding bulks of death.

In the foregoing lines, there are five sentences of the character we are now discussing. Three have the full inversion; the fourth might equally well be inverted, without disturbing the metre—'Slowly dispersed that mist'. The fifth would want a little adjustment for the sake of metre—'Lay that false enchanter'; and the inversion would be an improvement, if only to bring the subject 'enchanter' closer to its adjuncts.

When the verb is made up with auxiliaries, or with 'can,' 'must,' &c., the inversion often goes no farther than placing the subject after the auxiliary and before the verb.

'To this extremity *were we* driven.'

'Let her paint an inch thick, to this favour she *must come*,' might be '*must she come*'; but not '*must come she*,' or '*come must she*'. 'A greater mistake was never made.' By inversion—'Never was a greater mistake made': or, 'Never was made a greater mistake,'—admissible but somewhat forced.

‘On Monday will be shown the entire collection.’ Here the inversion is to the best effect.

For ‘I have often observed,’ where the adverb is placed between the auxiliary and the adverb, we may have the inverted form—‘Often have I observed’; whereby an increased emphasis is given to the ‘often’.

In the following passage from Pope, the inversion in this class of cases is carried yet farther, the auxiliary being placed after the principal verb :—

‘Go see Sir Robert ———’ ‘See Sir Robert—hum—
And never laugh—for all my life to come?
Seen him *I have*, but in his happier hour
Of social pleasure, ill exchanged for power;
Seen him, uncumber’d with the venal tribe,
Smile without art, and win without a bribe.’

The intention, of course, is to reiterate with emphasis the word *see*, and this justifies the form, which might be felt harsh if standing alone. It is this emphatic repetition of the verb, already expressed or implied, that is the usual object in cases of this sort, sometimes also with added force on the auxiliary. ‘Go he must,’ refers to a preceding statement or thought that he will refuse to go, and also puts stress on the compulsion expressed in the ‘must’. So here: ‘He might, perhaps, be taught to do it better; but let it alone he cannot’.

There is little or nothing gained, except through the accident of metre or sound, in *partially* inverting sentences of the class we are now considering :—

In being’s flood, in action’s storm
(We walk =) walk we and work.

‘How sweet the moonlight sleeps upon this bank,’ could not be thoroughly inverted without destroying the exquisite metre and melody. We might go a certain length without loss :—‘How sweet upon this bank the moonlight sleeps’. In prose we could be thorough—‘How sweet upon this bank sleeps the moonlight’.

O’er all the dreary coasts,
So stretched out, huge in length, *the archfiend lay*.

To invert and say, ‘Lay the archfiend,’ would impair the metre. But the adjective phrase, ‘huge in length,’ might go after the subject :—

So stretched out, lay the archfiend, huge in length.
So glozed the tempter.
So work the honey bees.

Wordsworth calls Grasmere—

The loveliest spot that man hath ever found.

The emphasis of order would assist the superlative meaning: 'Never hath man found a lovelier spot'.

'The foot of Adam Smith was on the steps of power':
'On the steps of power was——.'

'Then ensued a scene of woe, the like of which no eye had seen, no heart conceived, and which no tongue can adequately tell.' (Burke.) Here the inversion is not only a clear gain in impressiveness, but enables the subject to be brought into immediate connection with the qualifying clauses. Moreover, these clauses also receive a more emphatic position than they would have, if following the subject in the body of the sentence.

The complement of an incomplete verb may be placed first, in the same way as the adverb:—'*Soft* blew the wind'. This is the generalised case of the first series of examples of inversion, those with an adjective predicate.

Pity, kind gentlefolks, friends of humanity,
Keen blows the wind, and the night's coming on.

13. III.—Inversion of Active Verb and Object.

In a sentence having an Active Verb, together with Subject and Object, emphasis is often sought by inverting the grammatical order. The most complete inversion is to begin with the object and end with the subject: 'Another parable spake he unto them'; 'Salvation will God appoint for walls and bulwarks'.

Not unfrequently the verb is last:—'Thee, the voice, the dance obey'. The thorough inversion, in such cases, is often an improvement: 'Thee obey the voice, the dance'.

The presence of one or more adverbial adjuncts gives scope for still greater variations of order. The adverb may precede, as in the foregoing class of inversions: or it may remain in its more regular grammatical position, while the object is placed first.

'In this fool's paradise, he drank delight.' Here the adverb emphatically precedes, while the rest of the sentence is regular. The inversion could be carried farther, and in several ways. The most easy and natural way is to bring the verb close to the adverb, as if it were a neuter verb:—'In this fool's paradise, drank he delight'. Otherwise, 'delight he drank,' not so good. The complete inversion, 'delight drank he,' is unsuitable. The word 'delight'

is more emphatic than either 'drank' or 'he,' and is properly placed at the end.

The present inversion is in practice restricted, from fear of ambiguity. 'The joy of youth and health *her eyes display'd*,' is not more than clear as it stands; by making it 'display'd her eyes,' we should raise a doubt as to whether there was an inversion or not.

'How solemn the thoughts that the future explore,' is saved from ambiguity by the plural verb.

The inversion we are now dealing with, like those preceding, may be illustrated from the usage of the English Bible. Take the following instances:—

'Mine head with oil thou didst not anoint.'

'This Jesus hath God raised up.'

'Sacrifice and offering thou wouldest not, but a body hast thou prepared me.'

'Marvellous things did he in the sight of their fathers.'

'My mercy will I keep for him for evermore; . . . his seed also will I make to endure for ever, and his throne as the days of heaven.'

'Judgment also will I lay to the line, and righteousness to the plummet.'

'My glory will I not give to another, neither my praise to graven images.'

The above specimens have something of the poetic colouring, so that the inversion adds to their effect. There are also cases of the usage in pure prose, such as these: 'All these things spake Jesus unto the multitude in parables'.

The emphasis of the following inversion has always been felt:—'Silver and gold have I none'. The emphatic circumstances are in their best places. The 'silver and gold' is the important idea of the sentence; but the highest stress is reserved for the negative 'none'. Any one can see how much less energetic would be the direct order—'I have no silver or gold'. In pronunciation, the feebleness of the order might be remedied by putting special emphasis on 'no'. With the inverted arrangement, the emphasis comes as a matter of course.

We might arrange the above so as to put the negative first, and the 'silver and gold' last; yet the effect would not be the same:—'Not mine is either silver or gold'.

Farther examples of the same form:—

Other refuge have I none,

Hangs my helpless soul on thee.

In the following from Pope, we have a pronominal object thrown into great and significant prominence by inversion:—

Me let the tender office long engage
To rock the cradle of reposing age.

'The atrocious crime of being a young man, which the honourable gentleman has with such spirit and decency charged upon me, I shall neither attempt to palliate nor deny.' (Pitt.) Here not only does the object gain in emphasis, but we have the farther advantage that 'the atrocious crime' is fully described before we are told how it is to be dealt with—neither palliated nor denied. The mock seriousness of the statement would be much lessened, if the direct order were taken: we should miss the humour of the declaration, 'I shall neither attempt to palliate nor deny,' if we did not already know what is the crime he thus solemnly pleads guilty of having committed.

'Dissolvents of the old European systems of dominant ideas and facts we must all be, all of us that have any power of working: what we have to study is that we may not be acrid dissolvents of it.' (M. Arnold.)

'The sorrow for the dead is the only sorrow from which we refuse to be divorced. *Every other wound we seek to heal—every other affliction to forget*; but *this wound we consider it a duty to keep open—this affliction we cherish and brood over in solitude.*' (Washington Irving.)

14. IV.—Relative Emphasis of beginning and end.

We have already given general reasons for the superior emphasis of the close of the sentence. These reasons will now be supported by examples.

If we compare the expressions, 'liberal conservative' and 'conservative liberal,' we find the interpretation to be, that the first is a conservative with liberal leanings, but more conservative than liberal; while the second is more liberal than conservative. The inference is, that the last word, from its position, acquires superior impressiveness.

It is stated in the Companion to the Higher Grammar (p. 305) that the phrases 'first three,' 'three first' are, grammatically, contractions for 'first, second, and third'. When the question arises which of the forms is the more proper, the answer depends upon where the emphasis is supposed to lie. The 'first three' would put stress on the 'three,' as if we were dealing with groups of three. The 'three first' would indicate that we wanted three in all, but that the three must be specially taken from the commencement of the row.

The postal letters E.C., W.C., mean that a certain district is laid out, called the Central District. This is subdivided into two portions, East and West, and the letter prefixed to the C. shows which is intended. The combinations C.E. and C.W. would have a different rendering.

In the points of the compass intermediate between N., S., E., W., there is always one order of the letters, N.E., S.E., S.W., N.W. There is here a peculiar hypothesis as to the winds, namely, that the primary currents are East

and West, and that all the others are deviations from these.

These last examples take us back to the grammatical order of the Adjective and the Noun in plain prose; the Adjective, as the specifying word, preceding the noun, which expresses the genus: 'red rose,' 'tall man,' 'mighty nation'. In compounds of two words, both being nouns, the rule is the same, on the supposition that the first noun qualifies the second in the manner of an adjective: 'rose-water,' 'steam-engine,' 'fly-leaf,' 'ring-finger'. When the first noun expresses something as a *whole*, and the second singles out a *part* for special consideration, the order is different, as 'rose-bud,' 'mountain-top'.

We have already quoted an example (p. 5) to show that, in a succession of particulars, each new one receives the place of emphasis—'Add to your faith, virtue; and to virtue, knowledge; and to knowledge, temperance,' &c.

The closing words of the Sermon on the Mount are a study in point. 'The winds blew, and beat upon that house; and it fell; and great was the fall of it.' Here, in the first place, the last words, 'of it,' are felt to be too unimportant for the emphasis they receive, and they detract from the stress laid on 'the fall'. Moreover, the inversion would have been more suitable if the clause had been isolated. As it is, 'the fall,' having been already mentioned, should retire to a comparatively inferior position, and the new circumstance 'great' take the place of highest emphasis. This is, in fact, the order and emphasis in the Greek; yet it has been neglected by the translators, though they have preserved it in the parallel passage in Luke: 'Immediately it fell; and the ruin of that house was great'. Nor has the Revised Version, though improving the rhythm by the substitution of 'thereof' for 'of it,' restored the true emphasis. Both as an English sentence and as an exact version, the words should run: 'It fell; and the fall thereof was great'.

'Home they brought her warrior dead,' is a study of emphasis. The two strong particulars are 'home' and 'dead'. The stronger of the two is the second; for which reason, and also to reserve the shock as long as possible, it is put to the end. If there be a question whether 'home' should receive more emphasis than 'warrior,' try it thus—'Her warrior brought they to her dead'. Otherwise—'Home her warrior brought they dead'. In this form, 'warrior' is still prominent, and the thorough inversion contributes to the energy.

Although it is a rule in our language, grounded in principle, that the adjective should precede the substantive, yet when any great stress is put on the adjective, while the substantive is a familiar class, it is proper to invert the order. We say 'the body politic,' because the importance attaches to *politic*. So, the 'participle restrictive,' 'obliga-

tions general and particular'. A political majority, in the sense of a majority determined by party, might be 'a majority political'. 'A mental difference' is a difference in respect of mind, and is better, 'a difference mentally'.

So, 'There are also celestial bodies and *bodies terrestrial*'. 'Terrestrial' is the emphatic word, standing in contrast to 'celestial'. The full parallelism would have required 'bodies celestial' likewise, as, indeed, it is in the Greek; but this would be awkward, and it would be better to keep the usual order with both adjectives, and to substitute the Saxon words 'earthly' and 'heavenly' for the Latin terms.

The following sentence from Bunyan, put into the mouth of Talkative in the 'Pilgrim's Progress,' is an excellent example of this usage:—'I will talk of things heavenly, or things earthly: things moral, or things evangelical; things sacred, or things profane; things past, or things to come; things foreign or things at home; things more essential, or things circumstantial; provided that all be done to our profit'. Here the noun 'things' is not only the same throughout, but is, in its own nature, of much less importance than the adjectives; and, accordingly, by this arrangement, all the stress is thrown upon these.

The following case might, perhaps, be improved by this construction: 'If I have told you earthly things (say, things earthly) and ye believe not, how shall ye believe if I tell you of heavenly things (things heavenly)!'

The combination 'life eternal,' frequently used in the Bible, by throwing the emphasis of the second word on the adjective, more strongly suggests a contrast with another life that is not eternal. The contrast thus implied is fully expressed in the following example: 'He that hateth his life in *this world*, shall keep it unto life eternal'.

Examples like 'States-General,' 'heir-presumptive,' 'heir-apparent,' no doubt point to the influence of the French order, though the retaining of them in English may be explained by the principle now under discussion. 'Church militant' implies a contrast to 'the Church triumphant,' and is used only when that contrast is in view.

In such a case as 'the old man eloquent,' there seems to be nothing gained but a smoother rhythm; and this would often apply to the use of this inversion by the poets.

In the next example we have the inverted adjective employed, without even this advantage: 'A personal acquaintance with American life may have offered to the author of *Culture and Anarchy* a confirmation strong of his worst preconceptions'. The effect is only to call attention to the unusual form, there being no gain in true emphasis.

'*Greater* love hath no man than *this*,' is a model of distribution of emphasis. Not only are the first and last words suited to the emphasis they receive, but the last is so placed as to bring it into close connection with the clause expounding it: 'that a man lay down his life for his friend'.

'Reading makes a full man.' The emphasis is here on the adjective: it might be—'makes a man *full*'.

'See the conquering hero comes': otherwise, 'See, comes the hero conquering'. Or, 'See, comes the hero conqueror'.

MISCELLANEOUS EXAMPLES.

Gray deals largely in inversions ; yet so frequently adopts the direct form, on the most emphatic occasions, that we are left in doubt as to his estimate of the force of inversion on its own account. Thus :—

To brisk notes in cadence beating
Glance their many-twinkling feet,

is inversion to the full. Again :—

Dauntless on his native sands
The dragon-son of Mona stands ;
In glittering arms and glory drest,
High he rears his ruby crest.
There the thundering strokes begin,
There the press, and there the din :

shows several partial inversions. The second line could have been fully inverted. The fourth might be—‘High his ruby crest he rears’ ; the fifth—‘There begin the thundering strokes’. Of course, there would have to be changes of phrase to restore the metre.

Campbell’s use of inversion is far more decisive. With him, we can plainly see that the inverted forms have an intrinsic value, and are not to be exchanged for the others merely to avoid monotony. There is no grander proof than this :—

Then shook the hills, with thunder riven,
Then rushed the steeds to battle driven ;
And louder than the bolts of heaven
Far flashed the red artillery.

Here the inversion is boldly maintained throughout.

Of Nelson and the North
Sing the glorious day’s renown,
When to battle fierce went forth
All the might of Denmark’s crown.

The inversion here also is as decided as the case admits of. The second line is in the direct, or grammatical order ; but, with an imperative, inversion is not so readily admissible ; nor does it necessarily add to the force. The other inversions manifestly contribute to the effect of the stanza.

Ye mariners of England
That guard our native seas,
Whose flag has braved a thousand years
The battle and the breeze.

The second line might well enough be—‘Our native seas that guard’. The third and fourth show a nearly prosaic order ; ‘Whose flag has braved the battle and the breeze a thousand years’—would have been pure prose. A greater inversion might be tried ; either ‘Whose flag a thousand years has braved,’ or, ‘Whose flag the battle and the breeze a thousand years has braved’. The use of the

relative—' *Whose flag*'—is prosaic and weakening. a bolder form would be ' *Your flag*'.

And muse on Nature with a poet's eye :

By inversion :—

And with a poet's eye on Nature muse.

The next selection is from Byron :—

And to his eye
There was but one beloved face *on earth*,
And that was shining *on him*.
She was his life,
The ocean to the river of his thoughts
Which terminated all.

The inversions might be still more thorough in lines 2, 3, and 4 :—

There was on earth *but one beloved face*,
And that on him *was shining*—
His life she was.

The emphasis is improved in each sentence. Again :—

Far along
From peak to peak, the rattling crags among,
Leaps the live thunder.

Once more :—

And on thy happy shore a temple still,
Of small and delicate proportions, keeps,
Upon a mild declivity of hill,
Its memory of thee ; *beneath it sweeps*
Thy current's calmness ; *oft from out it leaps*
The finny darter with the glittering scales.

The two last clauses exemplify complete inversion of subject and predicate. The advantage is apparent. The previous portion, making three lines and a half, shows a partial inversion ; but the grouping of circumstances on the whole is unsuccessful. The third line is out of place. Disregarding metre, the order might be :—

And on thy happy shore,
Upon a mild declivity of hill,
A temple still
Of small and delicate proportions
Its memory keeps of thee.

Keats contains numerous examples. In his Sonnet on Chapman's Homer, the inversion is sustained with good effect and rare consistency :—

*Much have I travelled in the realms of gold
And many goodly states and kingdoms seen ;
Round many western islands have I been
Which bands in fealty to Apollo hold.
Oft of one wide expanse had I been told*

That deep-brow'd Homer ruled as his demesne :
Not never did I breathe its pure serene
 Till I heard Chapman speak out loud and bold :
Then felt I like some watcher of the skies
 When a new planet swims into his ken :
 Or like stout Cortez—when, with eagle eyes,
 He stared at the Pacific—and all his men
 Look'd at each other with a wild surmise—
 Silent, upon a peak in Darien.

The following lines are from Cowper :—

Here Ouse, slow winding through a level plain
 Of spacious meads, with cattle sprinkled o'er,
 Conducts the eye along his sinuous course
 Delighted.

The first line might be 'through a level plain slow winding,' but for interrupting the grammatical connection with the next line : an important consideration in poetry, as well as in prose. In the third line, the transposition—'The eye conducts'—would be slightly more poetical. The poet continues :—

There, fast-rooted in their bank,
 Stand, never overlooked, our favourite elms
 That screen the herdsman's solitary hut.

The inversion is here up to the mark. The last line might be —'The herdsman's solitary hut that screen'; but there would be the same objection on grammatical grounds. If this were a typical instance, it would show that Cowper preferred a prosaic arrangement to the loss of easy perspicuity.

Take next these lines from Thomson's 'Castle of Indolence' :—

(Some he will lead to courts =)
 To courts he some will lead, and some to camps,
 To senates some, and public sage debates,
 Where, by the solemn gleam of midnight lamps
 (The world is poised =)
 Poised is the world, and managed mighty states.

The first line is put on a par with the second, in point of emphasis, by placing the 'some' in the heart of the line. The change in the last line makes its own order consistent.

The usage of Wordsworth is interesting to study, inasmuch as he held a theory that 'poetic diction' should not differ from the ordinary forms of prose. It was to be expected that the inversion, so distinctively poetic in its effect, would not be very much favoured by him ; and, accordingly, long passages occur that are rigidly kept to the prose order. But as has often been pointed out, he did not fully observe his own rule, and least of all in his best passages. And so even in him there are examples to show that, in spite of his theories, he felt the superior energy that could often be

obtained by this means. Take the following from the 'Ode on Intimations of Immortality' :—

Turn wheresoe'er I may,
 By night or day,
 The things which I have seen I now can see no more.
 The rainbow comes and goes,
 And lovely is the rose.
 To me alone there came a thought of grief.
 The fulness of your bliss I feel—I feel it all.
 Not in entire forgetfulness,
 And not in utter nakedness,
 But trailing clouds of glory do we come
 From God, who is our home.
 O joy ! that in our embers
 Is something that doth live.

Referring back to Pope, we find the employment of inversion very unsteady. It is not wanting, and the poet is, at times, well aware of its force ; but takes no trouble to sustain the practice. The following lines are almost pure prose as regards order :—

In that soft season, when descending showers
 Call forth the greens, and wake the rising flowers
 When opening buds salute the welcome day,
 And earth relenting feels the genial ray ;
 As balmy sleep had charm'd my cares to rest,
 And love itself was banished from my breast
 (What time the morn mysterious visions brings,
 While purer slumbers spread their golden wings),
 A train of phantoms in wild order rose,
 And, join'd, this intellectual scene compose.

In the lines that follow, there are a few more inversions :—

I stood, methought, betwixt earth, seas, and skies :
 The whole creation open to my eyes.

There would be nothing but rhyme at fault if we inverted thus :—

Betwixt earth, seas, and skies, methought I stood :
 To my eyes the whole creation open.

The next line shows a full inversion :—

In air self-balanced hung the globe below.

It would be an advantage if the adverb 'below' could be made to commence ; as it gives the comprehensive situation.

Where mountains rise, and circling oceans flow.

There is no poetic form here, beyond the metre, if we except the use of the adjective 'circling' : the co-ordinating adjective of condensation not being so usual in prose as in poetry.

Here naked rocks and empty wastes were seen.

The same remark applies to this without the qualification.

Here sailing ships delight the wandering eyes
might be :—

The wandering eyes here sailing ships delight.

Passing over a line, we have, in the two that follow, examples of partial inversion :—

Now a clear sun the shining scene displays,
The transient landscape now in clouds decays.

The first line transposes the object of the active verb, at the risk of ambiguity. The regular form would have been too palpably close upon prose. The second line, if accommodated to metre, would run more plain and more forcible, thus :—

And in clouds decays the transient landscape.

The two succeeding lines are also illustrative :—

O'er the wild prospect (as I gazed around)
—as around I gazed—
Sudden (I heard a wild promiscuous sound)
—a wild promiscuous sound I heard.

The following lines repeat Pope's favourite inversion of the object of an active verb :—

Then gazing up a glorious pile beheld,
Whose towering summit ambient clouds conceal'd.

It is only the sense that saves the second from ambiguity.

High on a rock of ice (the structure lay)
—lay the structure.

The next line is the inversion of an adjective predicate :—

Steep its ascent, and slippery was the way.

The law of superior emphasis might here dictate the direct order :—

The ascent steep, the way slippery.

He goes on :—

(The wondrous rock like Parian marble shone)
—Like Parian marble shone the wondrous rock—
And (seem'd, to distant sight, of solid stone)
—to distant sight seemed of solid stone.

We should find, in going still farther back, that our poets are, on occasion, fully sensible of the power of inversion, but not consistent in the employment of it. Striking examples can be adduced from Milton, Shakespeare, and Chaucer ; and equally striking cases where the inverted order would have told, and was not employed.

It remains now to quote recent examples as showing how the use of inversion stands at present. Generally speaking, our modern poets, in this particular, may be said to be up to the point of Campbell.

There is no want of inversion in Tennyson, yet he has passages like the following :—

But now the whole Round Table is dissolved,
Which was an image of the mighty world ;
And I, the last, go forth companionless,
And the days darken round me, and the years,
Among new men, strange faces, other minds.

This is a purely prose order, excepting the ellipsis in the two last lines. The last but one would seem to invite a small transposition—‘And round me darken the days’.

In general, it may be said that Tennyson mostly keeps to the direct order when there is no special elevation in the passage. This applies, for example, to the reflection and reasoning of ‘In Memoriam’ and to the calm narrative of the ‘Idylls,’ in both of which it is remarkable how seldom the inverted order is adopted. On the other hand, we find it frequent in poems of passion, such as ‘Locksley Hall’ and ‘Ænone’. The following is an instance :—

*Of old sat freedom on the heights,
The thunders breaking at her feet,
Above her shook the starry lights,
She heard the torrents meet.*

The case is different with William Morris. In his ‘Earthly Paradise’ inversion is abundantly employed, even in the most unimpassioned narrative. Take the following examples :—

But on the cold side looking toward the north,
*A pillared council-house may you behold,
Within whose porch are images of gold.*

Their arms *were axe and spear*, and shield and bow,
But *nought of iron did they seem to know* ;

With cloths of cotton *were their bodies clad*,
But *other raiment for delight they had*.

The following is in more elevated style :—

*Then high rose up the gleaming deadly blade,
Bared of its flowers, and through the crowded place
Was silence now, and midst of it the maid
Went by the poor wretch at a gentle pace,
And he to hers upturned his sad white face ;
Nor did his eyes behold another sight
Ere on his soul there fell eternal night.*

It would appear that Mr. Morris consciously uses the inverted sentence as one of the regular poetic forms, and often prefers it when the direct order would have been more suitable.

Browning uses the inverted sentence rarely, and when he does, it is commonly in such forms as are permissible in ordinary prose.

In Matthew Arnold’s ‘River of Time,’ inversions and the direct

forms are nearly equal. The following lines may be taken as representative :—

But what was before us we know not,
And we know not what shall succeed.

Compare this with Shakespeare's directness throughout :—

We know what we are, but know not what we may be.

If inversion, in itself, be a source of strength and a part of poetic form, it should not be departed from merely to produce variety. As well might we vary a poem by infringing on the metre. No one would advocate the transposition of the order in one half of the Beatitudes, to take away the unavoidable monotony. There will always remain necessary instances of the direct order; and inversions may be used, wherever admissible, without the tedium of iteration. Monotony is more likely to be produced by neglecting to consider the proper occasions for deviating from prose order.*

* From the English Bible we have already made numerous quotations in exemplifying each separate form of inversion; but it will still be useful to add here a comprehensive statement on the general subject of how far our translators avail themselves of the advantages furnished by this form of sentence.

Inversion is not so largely used in the English Bible as is sometimes supposed, though it certainly occurs in cases where it would not be employed in the present day. In pure prose, such as the Gospels, the Epistles, and the historical books of the Old Testament, the inversion is more frequent than in modern English; at least, it is employed in many sentences that would not now be *naturally* so written. Examples have already been adduced. But when we examine the poetical books, such as the Psalms, Job, and many of the Prophets, where we might expect to meet with it much more frequently, we actually find that it is not so often resorted to as it would be in passages of the same style in modern English. The inversions in prose are principally archaic; the style of the Authorised Version, as is well known, dating, not from the time of King James I., but from that of Henry VIII., about a century earlier, when the Versions it was based on first took shape. These inversions are merely a survival from a still older period of the language when, inflections being more numerous, such variations of order were more common. In poetry it does not seem that the effect of the inversion was as yet very fully realised. Probably to the ears of our translators the specially poetical effect was not so perceptible as to ours, seeing that its general disuse in ordinary prose was necessary to this result being fully reached.

An examination of a few passages from the poetical books will illustrate these statements. We very often find that the emphasis could be improved or a more poetic form of sentence gained by a very obvious inversion that is, nevertheless, neglected. Here is a good example: 'This is my rest for ever; here will I dwell; for I have desired it. I will abundantly bless her provision; I will satisfy her poor with bread. I will also clothe her priests with salvation; and her saints shall shout aloud for joy.' The first sentence may stand; but the gain in emphasis and poetic form is clear in the following: 'Her provision will I abundantly bless; her poor will I satisfy with bread. Her priests will I clothe with salvation; and her saints shall shout aloud for joy.' The change also fully preserves the parallelism.

('The heathen are sunk down in the pit that they made' =) 'In the pit that they made are the heathen sunk down; in the net which they hid is their own foot taken.' Cases like these three are very common, one member of the parallelism having the direct, the other the inverted form. Variety seems to have been the aim; but it is gained at the expense of poetic tone as well as complete parallelism. He shall spare the poor and needy, and shall save the souls of the needy. He shall redeem their soul from deceit and violence; and precious shall their blood be in his sight. And he shall live, and to him shall be given of the gold of Sheba; prayer also shall be made for him continually; and daily shall he be praised.' The inversions here used are very effective; but the passage very naturally suggests an extension of the device, the result being an obvious advantage. Thus :—'The poor

and needy shall he spare, and the souls of the needy shall he save. Their soul shall he redeem from deceit and violence; and precious shall their blood be in his sight. And he shall live, and to him shall be given of the gold of Sheba; for him shall prayer also be made continually; and daily shall he be praised.'

The following is a curious instance: 'In Judah is God known; his name is great in Israel. In Salem also is his tabernacle, and his dwelling-place in Zion.' The proper name 'Judah,' at the beginning of the whole, deserves the emphasis it receives, since it really points out the locality referred to in all the four statements. The other proper names are little more than variations of it, and, therefore, have not much emphasis; the principal stress, after the opening phrase, really rests on the predicates. This will be gained, and parallelism preserved, by adopting inversion throughout: 'In Judah is God known; in Israel is his name great. In Salem also is his tabernacle, and in Zion his dwelling-place.'

'Surely, he hath borne our griefs and carried our sorrows' = 'Our griefs hath he borne and our sorrows hath he carried'. 'But he was wounded for our transgressions, he was bruised for our iniquities; the chastisement of our peace was upon him, and with his stripes we are healed.' By inversion here there is clear gain in appropriate emphasis as well as in poetic form: 'For our transgressions was he wounded, for our iniquities was he bruised; upon him was the chastisement of our peace, and with his stripes are we healed'.

'The Lord is great, and greatly to be praised.' This is flat compared with the inverted order: 'Great is the Lord, and greatly to be praised'. The one occurs in Psalm xcvi. 4, the other in Psalm cxlv. 3; and the varying translation from the same original illustrates the want of distinct aim in the translators' use of this form.

Partial inversion is exemplified in the verse: 'Unto us a child is born,' &c. There is an obvious improvement in making it thorough: 'Unto us is born a child; unto us is given a son; and on his shoulders shall be the government'.

These cases are not explained by any attention to the order of the original; indeed, no principle can be found in them beyond the desire for variety. The inversion in such examples is always a gain in poetic form, and very often a means of better expressing the correct emphasis. The parallelism of the members is an additional gain.

NUMBER OF WORDS.

1. On the principle of attaining ends at the smallest cost, it is a virtue of language to be brief.

If a thought can be properly expressed in five words, there is a waste of strength in employing ten.

2. As, however, there are also important effects brought about by Diffuseness, we must enquire minutely into the proper occasions of Brevity.

For example, of synonymous words, the rule of Brevity would be always to choose the shortest. Yet we often find that a long word answers our purpose better than a short. Long words can impart a certain emphasis and dignity, as may be seen in comparing such expressions as 'Telamonian Ajax' and 'Tom Tit'. So it is also with phrases and clauses.

3. Rhetoricians have specified three distinct forms of Diffuseness—TAUTOLOGY, REDUNDANCY, and CIRCUMLOCUTION.

Under these heads, we may carry out the exemplification of all the modes of Diffuseness.

4. TAUTOLOGY means employing, in the same grammatical situation, two or more words or phrases for one and the same meaning.

Swift says: 'In the Attic Commonwealth, it was the *privilege* and *birthright* of every *citizen* and *poet*, to rail *aloud* and *in public*'. There are here three couples of terms where single words would suffice for the sense: 'it was the *privilege* of every *citizen* to rail *in public*'.

This is the simplest of all forms of diffuse expression, and is of very wide prevalence. The synonymous words are in the same grammatical position in the sentence—subjects, verbs, objects, adverbs, &c.

Farther examples:—'The inaudible and noiseless foot of time'; 'bounty and beneficence'; 'beg and petition';

'pure and simple'; 'free, gratis, for nothing'; 'a figure, type, symbol, or prefiguration'; 'plain and evident'; 'joy and delight'; 'happiness and felicity'; 'equally as much'. In a Queen's speech we find this: 'In *again recurring* to you for *advice and assistance*'. 'The difference appears to be *radical and fundamental*.' 'By this means their houses *continue and last* very long with *little labour and small reparations*.' 'They hold opinion that oxen will *abide and suffer* much more labour, pain, and hardness than horses will. And they think that oxen be not *in danger and subject unto* so many diseases, and that they be *kept and maintained* with much less *cost and charge*.' 'The learned man doth ever intermix the *correction and amendment* of his mind with the *use and employment* thereof.' 'The one *provokes and incites* the most languid appetite, and the other *turns and pulls* that which is the *sharpest and keenest*.' "'The furnace is kindling,'" cried Mahomet exultingly, "as he saw the *glitter of arms and the flash of weapons*.'"

In such cases as these, there is practically no difference between the two words or phrases in each couple; though their meanings, in general, may not be altogether coincident, they really cover but the same ground when thus used in the same context.

In the following, from the Scotch Metrical Version of the 100th Psalm, we have three words used, though the whole meaning is given by the first: '*Praise, laud, and bless* his name always'. In the corresponding line of the prose form—'Be thankful unto him, and bless his name'—there is a discernible difference of meaning.

In many of our older writers, Tautology, in common with the other forms of diffuseness, may be found in the greatest abundance.

Thus in Hooker:—'An admirable facility which music hath to *express and represent* to the mind the very standing, rising, and falling, the very *stops and inflections* every way, the *turns and varieties* of all passions:—yea, so to imitate them, that we are not more contentedly by the one confirmed, than *changed and led away* by the other. In harmony the very *image and character* even of virtue and vice is perceived. For which cause there is nothing more *contagious and pestilent* than some kinds of harmony; than some, nothing more *strong and potent* for good.'

For the habitual practice of Tautology, as well as Redundancy and Circumlocution, we may refer more particularly to Tillotson. Take the following passage:—'It is hard to personate and act a part long; for where truth is not at the bottom, nature will always be endeavouring to return, and will peep out and betray herself one time or other. Therefore, if any man think it convenient to seem good, let him be so indeed, and then his goodness will appear to everybody's satisfaction; so that, upon all accounts, sincerity is true wisdom. Particularly as to the affairs of this world, integrity hath many advantages over all the fine and artificial ways of dissimulation and deceit; it is much the plainer and easier, much the safer and more secure way of dealing in the world; it has less of trouble and difficulty, of entanglement and perplexity, of danger and

hazard in it ; it is the shortest and nearest way to our end, carrying us thither in a straight line, and will hold out and last longest. The arts of deceit and cunning do continually grow weaker, and less effectual and serviceable to them that use them ; whereas integrity gains strength by use ; and the more and longer any man practiseth it, the greater service it does him, by confirming his reputation, and encouraging those with whom he hath to do to repose the greatest trust and confidence in him, which is an unspeakable advantage in the business and affairs of life.'

In Locke, tautologies are frequent. 'Ideas quickly *fade* and often *vanish* quite out of the understanding, leaving no more *footsteps* or *remaining characters* of themselves than shadows do flying over a field of corn.' 'Pictures drawn in our mind are laid in fading colours, and, unless sometimes refreshed, *vanish* and *disappear*.' Again : 'Man, tho' he have great variety of thoughts, and such from which others, as well as himself, might receive profit and delight ; yet they are all *within his own breast*, *invisible*, and *hidden from others*, nor can of themselves be made to appear'. Here there are three expressions for what is but one idea.

5. Diffuseness may arise from a needless multiplication of shades of meaning.

This is the diffuseness of Addison and Johnson. Johnson says—'Kindness is preserved by a constant reciprocation of benefits or interchange of pleasures ; but such benefits only can be bestowed as others are capable to receive, and such pleasures only imparted as others are qualified to enjoy'. 'Benefits' and 'pleasures' are not synonyms, but 'benefits' might be held to comprehend 'pleasures'.

'It is the fate of those who toil at the lower employments of life to be rather driven by the fear of evil than attracted by the prospect of good ; to be exposed to censure without hope of praise ; to be disgraced by miscarriage or punished for neglect, where success would have been without applause and diligence without reward.' (Johnson.) Here the three clauses are not identical, there being an advance from the more general to the more specific statement of the idea ; yet there is but one idea, and nothing is gained by this diffuseness in expressing it.

The following examples are from Addison. 'The blueness of the ether was exceedingly *heightened and enlivened* by the season of the year.' 'A thought rose in me which I believe very often *perplexes and disturbs* men of *serious and contemplative* natures.' 'Were the sun utterly *extinguished and annihilated*.' 'One who had so great a work under his *care and superintendency*.' 'Beings of *finite and limited* natures.' 'We are so used and accustomed to this imperfection.' 'That space which is *diffused and spread abroad* to infinity.' 'God Almighty cannot but *perceive and know* everything in which he resides.' These examples are all from the same composition, and occur within the range of some half-dozen short paragraphs. Some express almost identical meanings, while in others there is a difference in the shade of thought ; but in all the idea might be given more forcibly by a single word.

Again : 'But there is nothing that makes its way more directly to the soul than beauty, which immediately diffuses a secret satisfaction and

complacency through the imagination, and gives a finish to anything that is great or uncommon. The very first discovery of it strikes the mind with an inward joy, and spreads a cheerfulness and delight through all its faculties.'

'Nor are the multitude less excessive in their *love* than in their *hatred*, in their *attachments* than in their *aversions*.' Here, although the second clause is somewhat more general than the first, either of them fully expresses the meaning intended.

Burke's eloquent eulogy of Howard indulges in this kind of diffuseness: 'He has visited all Europe,—not to survey the sumptuousness of palaces, or the stateliness of temples; not to make accurate measurements of the remains of ancient grandeur, nor to form a scale of the curiosity of modern art, nor to collect medals, or collate manuscripts:—but to dive into the depths of dungeons; to plunge into the infection of hospitals; to survey the mansions of sorrow and pain; to take the gage and dimensions of misery, depression, and contempt; to remember the forgotten, to attend to the neglected, to visit the forsaken, and compare and collate the distresses of all men in all countries.'

6. The circumstances that justify the use of Tautologies are:—

I.—When the sense is not satisfactorily brought out by a single term.

We find in good style such couples as these:—'good and well'; 'one and the same'; 'the same identical measure'; 'the fulness and maturity of time'; 'poor and needy'; 'means and substance'; 'subject-matter'; 'fear and trembling'; 'college and university'; 'end and design': 'the very purpose and intention'; '*vi et armis*'.

The doubling of names for one meaning is helpful for bringing out the sense in various ways.

(1.) In the first place, a single term may want some portion of the full meaning, and that portion may be supplied by a second term, also insufficient in itself. This difficulty is chiefly exemplified in the more general notions of science. Each word separately may contain either a defect or an excess of meaning, and the concurrence of two or more may bring out more exactly what is intended. In discussing Sensation, we speak of something left in the mind, which may be called a trace, image, picture, or impression.

'It is chemical union that constitutes what we call *burning* or *combustion*.' 'Burning' is a word familiar to all, and, therefore, has the power of at once calling up the idea; but, being also loose in its application, it needs to be limited by the more exact term 'combustion'.

Farther examples:—'The peculiar distinction of a solid is that it insists upon keeping not only a certain *space* or *size* for itself, but also a certain *figure* or *shape*'. (Balfour Stewart.) 'Everything which forms a part of wealth must be *useful* or *have utility*; that is, it must *serve some*

purpose, or be agreeable and desirable in some way or other.' (Jevons.) 'Money acts as a *medium of exchange*; it is a *go-between, or third term.*' (Id.) 'The imagination of Plato created a new world of *Forms, Ideas, Concepts, or objects corresponding to general terms.* In the Euthyphron, however, we have not yet passed into this Platonic world, of *self-existent Forms—objects of conception—concepts detached from sensible particulars.* (Grote.) In this last example, the various names and expressions used to designate the Platonic Ideas are all useful for the purpose, since the conception has been the subject of much misunderstanding; besides that some of the ancient terms themselves, such as Ideas or Forms, naturally suggest to us misleading associations.

(2.) The second reason for coupling synonyms is more wide-ranging. Many of the terms of our language, when standing alone, admit of different significations. The word 'subject' has a variety of renderings, and we are thrown upon the context to say which is specially meant. The subject of a verb is one thing, the subject of a book is another; a subject of the realm is a third signification. So the word 'matter' has many meanings, and without some added circumstance we cannot fix upon any one in particular. Now it often happens that two such words joined together limit each other to a single meaning; this is the case with the combination 'subject-matter,' which is limited to one signification. The practice of coupling synonyms is one, although not the only, remedy for the equivocations of terms.

Among examples of combinations such as these may be mentioned—'sum and substance,' 'separate and distinct,' 'trade and commerce,' 'impulse and stimulus,' 'privation and want,' 'common and vulgar,' 'final and unalterable'. In such phrases, the two words are mutually helpful, the one making clear what might be obscure with the other alone. When a sacrament is defined as 'the *outward and visible sign of an inward and spiritual grace,*' the tautologies are not useless expansion, though the words paired together are largely coincident in meaning.

Wordsworth has this example:—

Nor should I have made mention of this Dell
But for one object which you might *pass by,*
Might *see and notice not.*

Here the second phrase brings out fully the thought implied in the first. When Pope writes,

Oh happiness! our being's *end and aim!*
Good, pleasure, ease, content! whate'er thy name,

the phrase, 'end and aim,' is needed to express the full meaning that happiness is both the object attained and the object aimed at in our being; while 'good, pleasure, ease, content' are all forms of conceiving the chief

good among different philosophical schools. So when Thomson says of the bees that they

Cling to the bud, and, with inverted tube,
Suck its pure essence, its ethereal soul,

the second form, though expressing the same thing, adds a pleasing comparison that justifies the repetition.

The following, from Browning, is an extreme instance of a manner very common with him :—

There were witnesses, cohorts about me, to left and to right,
Angels, powers, the unuttered, unseen, the alive, the aware :
I repressed, I got through them, as hardly, as strugglingly there,
As a runner beset by the populace famished for news.

A word is used for a certain meaning, and then, as if this were felt to be insufficiently expressive, another is added without any conjunction. In the above example we have three such couples of expressions ; while in the second line the idea of spiritual beings surrounding a man is put in six different ways. Add the following : ‘ unduly dwelt on, prolixly set forth ’ ; ‘ he wants little, hungers, aches not much ’ ; ‘ here’s the platform, here’s the proper place ’ ; ‘ she was active, stirring, all fire ’ ;

This could but have happened once,
And we missed it, lost it for ever.

7. II.—In matters of Feeling, Tautology may be an aid to the effect.

Under strong feeling, the mind dwells upon an object, and is not tired of repeating it under various names. Even the same word may be repeated. Thus in one of Chatham’s speeches on America, he exclaims—‘ If I were an American, as I am an Englishman, I never would lay down my arms, never—never—never ! ’

More usually the effect is produced by accumulation of different words—‘ I am *astonished*, I am *shocked* to hear such principles confessed ’.

‘ How *weary, stale, flat, and unprofitable* seem to me all the uses of this world ’ ; ‘ A poor, infirm, weak, and despis’d old man ’ ; ‘ cabin’d, cribb’d, confin’d ’ ; ‘ a matter of the greatest weight and solemnity ’ ; ‘ the very purpose and intention ’ ; ‘ may leave you sorely perplexed and puzzled ’ ; ‘ give ample room and verge enough ’.

In the following example, effect is sought both by repetition of the same word and by iterating the thought in different terms :—

Slowly, slowly, slowly the days succeeded each other,
Days, and weeks, and months. (Longfellow.)

William Morris shows the iteration natural to strong emotion, when he thus represents the thoughts of a bride led forth by her bridegroom :—

But she the while was murmuring low,
If he could know, if he could know,
What love, what love, his love should be.

So in the well-known lines of the 'Ancient Mariner' :—

Alone, alone, all, all alone,
Alone on a wide, wide sea.

And in Byron :—

The isles of Greece, the isles of Greece,
Where burning Sappho loved and sang.

Scarcely to be distinguished from this class of cases is the production of strong emphasis. No doubt, emphasis has also to do with the correct expression of the thought ; but most frequently there is likewise some strength of feeling in cases of this sort. Emphasis may be considered as what is sought in such expressions as 'a delusion, a mockery, and a snare' ; 'many a time and oft' ; 'let it be read and re-read and read again'. So also in the following : 'The very scheme and plan of his life differed from that of other men'. 'Here is the sum and substance, the pith and marrow, the life and soul of the Gospel.' *

The following instances of Tautology, used for the more effective expression of intense feeling, are from Shelley :—

It must be so— * * \ it must, it will—

It may not be restrained.

Ah me ! alas, pain, pain ever, for ever.

Nailed to this wall of eagle-baffling mountain,
Black, wintry, dead, unmeasured.

The reluctant mind
 Flags wearily in its unending flight,
 Till it sink *dizzy, blind, lost, shelterless.*

Cloudless skies and windless streams
Silent, liquid, and serene.

* There is a small group of instances of justifiable Tautology that do not come under either of the two great classes now specified. They are such as 'tear and wear,' 'use and wont,' 'without let or hindrance,' 'null and void,' 'bribery and corruption,' 'a fit and proper person to represent a constituency in Parliament'. In these cases the words have become welded together through long usage, so that we do not think of them as expressing distinct meanings. In this combined form, they have become part of the English vocabulary ; and it would be mere pedantry to judge them by the principles that apply to ordinary tautologies. The combination must be regarded as one compound expression, and the occasions for its use must be compared with single words. Some of them are the terms regularly employed in particular situations, as, for instance, the political phrases quoted above. The pleasing effect of alliteration or rhyme seems to account for some examples ; as 'watch and ward,' 'might and main,' 'tear and wear'. We see this effect sought after in similar combinations that do not depend on long usage, as in this example : 'The glare and glitter of public life had for him no attraction'.

In this last case the repetition of the thought gives time to realise the full conception of perfect calm ; while a single epithet would fail to produce an adequate impression.

And we sail on, away, afar,
Without a course, without a star,
But by the instinct of sweet music driven.

Thus the thought of long-continued sailing with no special course or direction is dwelt on and emphasised.

How art thou *sunk, withdrawn, covered, drunk up*
By thirsty nothing !

The four expressions reiterate what is really but one thought, only they serve to give utterance to strong emotion.

Thomson describes jealousy as

Agony unmix'd, incessant gall,
Corroding every thought, and blasting all
Love's paradise ;

where the same thought is reiterated four times ; the last two forms being a slight addition to the idea.

The tautologies in the following lines of Milton are hardly redeemed by the poetry :—

But cloud instead, and ever-during dark
Surrounds me, from the cheerful ways of men
Cut off, and, for the book of knowledge fair,
Presented with a universal blank
Of nature's works, to me expunged and rased,
And wisdom at one entrance quite shut out.

Hebrew poetry adopts, as a system, the repetition of the same or a similar meaning in different words. The rhythm of Hebrew poetry consists, not in measured accent or quantity, but in a *correspondence of thought* between successive lines, which is known as *Parallelism*. The correspondence may be *antithetic*, in which there is some kind of opposition between the members of the couplet or triplet ; or *synthetic*, when the second, and perhaps a third, confirms, explains, or adds to the statement in the first. But the most common form is the *synonymous* Parallelism, in which the one line expresses an idea the same, or nearly the same, as the other, but in different language. It is on the principle just expressed that this system mainly depends for its effect ; the emotion, to which the poetry gives utterance, not only tolerates the reiteration, but delights in it as its natural expression. Moreover, a certain correspondence of form generally goes along with the parallelism of thought, and this gives a pleasure similar to what we receive from the Balanced sentence. Thus Tautology, carried out on a system, is one of the most prominent elements of this primitive poetic form.

Take the following as examples of pure synonymous Parallelism, running in couplets :—

Arise, shine !

For thy light is come,
And the glory the Lord is risen upon thee.
For, behold, the darkness shall cover the earth,
And gross darkness the people ;

But the Lord shall arise upon thee,
 And his glory shall be seen upon thee ;
 And the Gentiles shall come to thy light,
 And kings to the brightness of thy rising.

When I consider thy heavens, the work of thy fingers, ✓
 The moon and the stars, which thou hast ordained,
 What is man, that thou art mindful of him ?
 And the son of man, that thou visitest him ?
 For thou hast made him a little lower than the angels,
 And hast crowned him with glory and honour. ✕
 Thou madest him to have dominion over the works of thy hands,
 Thou hast put all things under his feet. .

For farther examples of pure synonymous Parallelism sustained through passages of some length, see Psalm cxiv. ; Proverbs iii. 13-17 ; Isaiah liii. 1-5. In combination with the other forms of Parallelism, it is of constant occurrence in the poetical books.

8. II.—REDUNDANCY, or Pleonasm, consists of superfluous words that are not in the same grammatical place.

Thus—'I *rejoiced* at the *glad* sight,' is not tautological, but redundant or pleonastic ; the idea of the verb is repeated in the adjective to 'sight'. Under Redundancy the forms of diffuseness take a much wider range.

The following is an extreme illustration :—'They returned *back again* to the *same* city *from* whence they came *forth*'. The five words in italics are redundant.*

So :—'An *original* discovery of *his own*' ; 'all without exception' ; 'all constitutional writers unanimously admit' ; 'I drink to the general joy of the whole table' ; 'the middle of humanity thou never knewest, but the *extremity* of both *ends*' ; 'after the *accident happened*' ; 'ask the *reason why*' ; 'the *course* of true love never did *run smooth*' ; 'it will be time to speak when the *events arrive*' ; the *ephemeron* tale that does its business and *dies in a day*' ; 'a business too deep for (the line of) ✕ the understanding to fathom' ; 'some circumstances which modify (the action of) chemical attraction' ; 'he declined (to accept) the post' ; 'directions for the guidance of voters (in voting)' ;

Taught by the heavenly muse to venture *down*
 The dark *descent*, and *up* to *re-ascend*.

'I do not doubt that the *remote* consequence may be that men may be *ultimately* led into crime.'

* Quintilian quotes from Livy an example almost as bad as this :—'Legati, non impetratâ pace, retro domum, unde venerant, abierunt,' where *retro*, *domum*, and *unde* *venerant* are all superfluous.

The following are the terms of Pitt's motion on the Reform of Parliament: 'That an addition of knights of the shire and of *representatives* of the metropolis should be added to the state of the *representation*'.*

For 'objection *against*,' we should say 'objection *to*'.

It is superfluous to add the word 'wine' to 'sherry,' 'port'.

A 'gale of wind' is a sailor's redundancy.

'Therefore we will disperse (ourselves).'

'Umbrageous shade,' 'sylvan forest,' 'well-spring,' 'prison-house,' 'all persons' (for *persons* simply), are redundancies. 'Thou art not born for death, *immortal* bird.' So: 'a *missile* thrown,' 'his name is called John,' 'a *new* discovery'.

The form used in legal indictments, 'yet *true it is* and of *verity*,' like many other legal expressions, is redundant.

'What is *required* in the first *commandment*?' may appear a redundancy; but the explanation is that each commandment in the Decalogue is viewed as implying both something 'required' and something 'forbidden'.

The following examples illustrate a very common pleonasm:—'Charles V. and Francis I. *mutually* encouraged *each other* to extirpate the heretics'; 'in this dialect they could render themselves *mutually* intelligible to *each other*'; 'the parts do not *mutual'y* exclude *each other*'. 'Each other' expresses everything that is implied in 'mutually'. The following instance exemplifies a somewhat similar redundancy:—'The speech of the victors and the speech of the vanquished were happily *blended together*'. It is true, the blending might be with something else, so that there is more excuse for 'together' than for the 'mutually' of the preceding examples; yet *blend* alone, when spoken of two subjects, fully implies this.

There is a case of Redundancy in naming the place where we happen to be. Thus, in regulations posted up for a town, park, or establishment, it is superfluous to give the name of the town, &c. Being in Manchester, we should not need to be told that we are there, by means of regulations for 'Manchester streets, squares, buildings, or parks'.

The heading, 'Rules for visitors to this Establishment,' is a double pleonasm: both the establishment and the visitors may be taken for granted.

'Trespassing on *these grounds* will be prosecuted' is redundant, and might be misleading. The implication is that these grounds are special and exceptional, and that on other grounds trespassers would not be prosecuted. Over-expression has always this danger of wrong suggestion.

There is no need to put up at a railway station '*railway* passengers'; nor to say 'passengers *going north* keep this side'; say, 'passengers to

In the first sentence of *Cæsar's Gaul*, there are three superfluous words:—'*Gallia est omnis divisa in partes tres*'. When Gaul is mentioned, the whole of Gaul must be understood; 'divided' and 'parts' and 'three,' repeat the same idea. Compare Shakespeare in *Lear*, 'We have divided into three our kingdom'.

the north take this side'. Even 'passengers' is unnecessary: 'this side for the north' is enough.

'The club *will* meet on the 7th' contains a double expression of futurity. The date alone gives the future time; and the present tense, being really universal, accommodates itself to the futurity as shown by the date: 'The club *meets* on the 7th' has the elegance of parsimony.

No doubt our grammar abounds in double expression, and Latin and Greek still more; the concords of Syntax are pleonastic—'man *is*', 'men *are*'. These forms we cannot abolish; and there are occasions when they assist the sense. (See Companion to the Higher Grammar, p. 283.)

A good many provincialisms are pleonastic; which gives them their taint of inelegance and vulgarity. The following are Scotticisms of this class:—'We shall go *both* together'; 'he is gone *away* home'; 'I am going to *my* breakfast, to *my* bed'; '*down* this way to the park gate'; 'I did not finish it *all*'; 'butter the eggs *all over*'; 'you are forced to run to keep up *alike* with me'.

Examples such as these are common:—'Leading to *some* megalithic circles are planted, in a *few instances*, long double rows of megalithic stones'. The effect is confusing; the reader naturally seeks a meaning for the second expression different from the first, and not finding it, is perplexed. So it is also in this sentence from Bolingbroke: 'How many are there by whom these *tidings* of good *news* were never heard'. The idea suggested is, '*tidings about good news*'; the meaning intended is merely '*glad tidings*'.

The next two examples are of a different kind:—'*Sinecure* places *which have no duty attached to them*'; 'no *credence* is given to the *truth* of the report'. The second expression in both cases is not merely superfluous, but weakens the impression of the first. If, in the first instance, 'easy' had been used for 'sinecure,' and in the second 'dependence is placed on,' had stood for 'credence is given to,' then the expressions that follow would be fully appropriate. Another instance of the same kind is the following:—'I desire to express my most *grateful thanks* for the favour'. 'Sincere thanks' or 'grateful acknowledgments' is all that is meant; and, probably, it is all that would be said, if people fully realised the meaning of the words.

Farther examples of this sort occur in these quotations:—'The thing has no *intrinsic value in itself*'; 'Noah was directed to construct an ark, a *huge vessel of enormous dimensions*'; 'the king was *forced unwillingly* to yield'. All these are no doubt the result of the writer realising but faintly the force of the first expression, and in each the second form is quite superfluous.

9. Redundancy is justifiable on the grounds already assigned for Tautology.

'To express in language' is redundant, but permissible in order to make sure that the vehicle of the expression is language, and not any other class of signs. The barring of ambiguity, already mentioned under Tautology, is also gained by what seems redundancy. In giving important directions, we cannot be too explicit, provided we do not incur the evil, already hinted at, of wrong suggestion.

As with Tautology, so with Redundancy, we may find expression for new meanings. To say 'I am *not displeased*, or *not disinclined*,' should be the same as 'I am pleased, or inclined'; the two negatives neutralising each other. But there is a distinct shade of meaning given by the double negatives, so that it applies in circumstances where the other is not applicable.

10. In giving Emphasis, in expressing Passion, and in Poetic embellishment, we may resort to Redundancy.

'He wrote a letter *with his own hand*' is redundant, yet it may be proper for an occasion of special emphasis.

'Indispensably necessary' may be redundant, yet it is a very emphatic expression, implying a necessity that nothing else will meet.

I expose no ships
To threatenings of the furrow-faced sea,

is highly pleonastic, being an emphatic and adorned declaration of the simple fact—I am not a trader.

That undiscovered country, from whose bourns
No traveller returns,

is redundant, but serves to emphasise the special idea that is in point.

What though the radiance which was once so bright
Be now for ever taken from my sight,
Though nothing can bring back the hour
Of splendour in the grass, of glory in the flower.

The third and fourth lines here are but a bringing out of what is already in the first and second; yet the diffuseness is justified by the additional impressiveness.

The epithets and amplifications of poetry belong to the poetic art; they may add nothing to the meaning, but they fulfil the end of the art, which is to give pleasure.

The breezy call of incense-breathing morn —
is an accumulation of picturesque circumstances exempted from the rules of brevity.

Nevertheless, as the loading of style with epithets leads to the vice called Turgidity, it must be kept under the restrictions to be afterwards stated with reference to the quality of Strength in composition.

11. III.—CIRCUMLOCUTION is a mode of diffuseness not to be remedied by simple omission of superfluous

words, but requiring the whole to be recast in terser language.

Phrases may be used where single words would suffice; and long clauses may be employed where a few words would convey all the necessary meaning. We may include under this head every form of the widespread tendency to introduce phrases, clauses, and even sentences containing matter that is irrelevant or unnecessary for the subject in hand. Writers that indulge in Tautology and Redundancy, like Tillotson and Hooker, are liable to the still more varying diffuseness of Circumlocution.

Here is an example from Hooker: 'For seeing those things which are equal must needs all have one measure; if I cannot but wish to receive all good, even as much at every man's hand as any man can wish unto his own soul, how should I look to have any part of my desire herein satisfied, unless myself be careful to satisfy the like desire, which is in other men?' This is the same thought that is tersely expressed in the couplet of Pope:—

His [each man's] safety must his liberty restrain :
All join to guard what each desires to gain ;

and Mark Pattison here contrasts 'the diffuseness of the early style with the condensation of the later'.

Again, Hooker says of the belief that the soul is a harmony, that it is an idea 'as decent, being added unto actions of greatest weight and solemnity, as being used when men must sequester themselves from action'; which simply means, 'as comforting in business as in solitude'.

'I have been told that, if a man that was born blind, could obtain to have his sight for but only one hour, during his whole life, and should, at the first opening of his eyes, fix his sight upon the sun when it was in its full glory, either at the rising or setting of it, he would be so transported and amazed, and so admire the glory of it, that he would not willingly turn his eyes from that first ravishing object, to behold all the other various beauties this world could present to him.' (Izaak Walton.) Here we have both the diffuse expression of appropriate ideas and the accumulation of particulars that are really unnecessary. Such a sentence as the following contains all the relevant matter, and gives the idea with more directness and force:—'It is said that, if a man born blind could obtain his sight for but one hour, the glory of the sunset or the sunrise, should he happen to behold it, would entrance him beyond all the other beauties of the world'.

'Heaven and earth are much unlike; those heavenly bodies, indeed, are freely carried in their orbs without any impediment or interruption, to continue their course through innumerable ages, and make their conversions; but men are urged with many difficulties, and have divers hindrances, oppositions, still crossing, interrupting their endeavours and desires, and no mortal man is free from this law of nature. We must not, therefore, hope to have all things answer our own expectation, to have a continuance of good success and fortunes.' (Burton's Anatomy of Melancholy.) This may be recast into shorter form, retaining all the sense and

presenting it freed from the encumbrances that here hang upon it :— 'Heaven and earth are much unlike; for while the motions of the heavenly bodies go on without change or interruption for innumerable ages, all men are subject to difficulties and hindrances, which tend to thwart their desires and efforts. We must never hope, therefore, that all things will continue according to our expectations or desires.'

Thus men extending their enquiries beyond their capacities, and letting their thoughts wander into those depths where they can find no sure footing; 'tis no wonder that they raise questions and multiply disputes, which, never coming to any clear resolution, are proper only to continue and increase their doubts, and to confirm them at last in perfect scepticism.' That is to say :— 'When men push their enquiries beyond the natural limits of the human faculties, it is no wonder that the insoluble questions thus raised should foster doubts, and lead in the end to complete scepticism'.

These examples will indicate the general nature of this much-varying form of diffuseness. The only principle that can be laid down in regard to it is to keep constantly in view the great leading point in each sentence, and to exclude everything that does not clearly assist in explaining or enforcing it.

The most notable examples of Circumlocution are seen in the Paraphrase, when used by way of Commentary on writings supposed to be difficult or obscure. Excess of brevity or other causes may render a composition hard to be understood. When the importance of the case requires it, as with the Bible, or with the great authors of pagan antiquity, explanations or commentaries are supplied; and these sometimes take the form of paraphrasing the original. The abuse of the practice is shown in expanding all passages equally, thus destroying the force of such as are self-explaining.

Macaulay gives the following example from Bishop Patrick. As a paraphrase on the verse in the twenty-third Psalm, 'He maketh me to lie down in green pastures, he leadeth me beside the still waters,' Patrick gives this diluted form :— 'For as a good shepherd leads his sheep in the violent heat to shady places, where they may lie down and feed (not in parched, but) in green and fresh pastures, and in the evening leads them (not to muddy and troubled waters, but) to pure and quiet streams; so hath he already made a fair and plentiful provision for me, which I enjoy in peace without any disturbance'. Paraphrase is most at fault in dealing with a simple passage like this. An example from Geikie's 'Life and Words of Christ' may show its legitimate use. The words of Jesus in reply to the question of the Sadducees about the resurrection (Luke xx. 37, 38) run thus :— 'Now that the dead are raised, even Moses showed at the bush, when he calleth the Lord the God of Abraham, and the God of Isaac, and the God of Jacob. For he is not a God of the dead, but of the living; for all live unto him.' Dr. Geikie thus paraphrases :— 'As to the resurrection of the dead, you have referred to Moses. But let me also refer to him. Even he shows, in the passage in which we are told of the vision at the burning bush, that the dead are raised. For he calls Jehovah

the God of Abraham, Isaac, and Jacob. Now, God cannot be the God of persons who do not exist, and, therefore, the patriarchs, though their bodies were dead, must themselves have been still living—living, I mean, in the separate state, and awaiting the resurrection. Thus God regards all the dead as still living, and how easy, if this be the case, for him to raise them hereafter.' There is real obscurity in the passage, and the paraphrase throws light on it by bringing out the unexpressed connecting thoughts. Yet even here the weakness that seems almost inseparable from the paraphrase, is felt; we cannot help contrasting it with the concise vigour of the original words. It is this, no doubt, that has led to the general disuse of the paraphrase as a means of exposition in modern commentaries.

12. Circumlocution is justifiable in the circumstances already stated for Tautology and Redundancy.

There are lengthened forms for giving emphasis expressing importance. 'That is one of the very last things I should think of doing'; for 'I will not do that'. 'It would take a good deal of argument to make me believe such a thing'; for 'I doubt it'. '*If one were called to fix the period in the history of the world during which the condition of the human race was most happy and prosperous, one would, without hesitation, name that which elapsed from the death of Domitian to the accession of Commodus.*' The periphrasis here is justified by the momentous nature of the fact to be introduced.

Here are some farther examples of emphatic circumlocution. 'Cromwell left behind him a name not to be extinguished but with the whole world': 'an imperishable name' is the exact meaning, but would be much less impressive. 'Twas a rough night,' says Macbeth, and Lennox replies, 'My young remembrance cannot parallel a fellow to it'—a strong way of saying, 'I do not remember the like of it'. 'He expressed his resolution to spend the remaining years of his pilgrimage on earth in that part of the country where he had for the first time seen the light'; the lengthened form brings out the nature of the attachment to the place better than would be done by the shorter expression, 'in the place of his birth'.

The following, from Browning, is a roundabout description of a woman's activity, justified by the force and vividness it gains:—

She was active, stirring, all fire,
Could not rest, could not tire,
To a stone she might have given life.

Take another instance from the same writer:—

Thoughts hardly to be packed
Into a narrow act,
Fancies that broke through language and escaped:
All I could never be,
All, men ignored in me,
This, I was worth to God, whose wheel the pitcher shaped.

The meaning is : ' God took account in me of thoughts inexpressible by word or deed, and of aspirations that could never reach attainment '.

Circumlocution is also employed, like the other forms of diffuseness, for the utterance of strong feeling. The following lines of Spenser, describing the death of Leicester, show how effectively it may be thus used :—

I saw him die, I saw him die, as one
Of the mean people, and brought forth on bier ;
I saw him die, and no one left to moan
His doleful fate, that late him loved dear :
Scarce any left to close his eyelids near ;
Scarce any left upon his lips to lay
The sacred sod, or requiem to say.

Iteration is here very happily combined with circumlocution, in the expression of deep emotion. We find the same combination in the well-known verse of Burns, though the feeling is of a different character :—

Should auld acquaintance be forgot,
And never brought to min' ?
Should auld acquaintance be forgot,
And days o' lang syne !

In Poetry, Circumlocution is one of the ways of adorning a subject ; like the elaboration of dress for the human figure.

*Nine times the space that measures day and night
To mortal men, he with his horrid crew
Lay vanquished rolling in the fiery gulf.*

In every land
I saw, wherever light illumineth.

In such examples, it is not emphasis or force, nor is it the expression of strong feeling, that is the object ; it is poetic embellishment for its own sake. Such also is the case with the following instances :—

*Nine changes of the wat'ry star have been
The shepherd's note, since we have left our throne
Without a burthen.*

The familiar observation that even the sun has his spots is thus poetically rendered by Tennyson :—

The very source and fount of day
Is dashed with wandering isles of night.

In the next example, also from Tennyson, the circumlocution is not only poetically pleasing, but also seizes on points appropriate to the thought expressed :—

O to us,
The fools of habit, sweeter seems
To rest beneath the clover sod,
That takes the sunshine and the rains,
Or where the kneeling hamlet drains
The chalice of the grapes of God.

The idea is simply that it seems sweeter to be buried in the field or the churchyard than to be sunk in the sea ; but 'the clover sod,' 'the sunshine and the rains,' and the hamlet receiving the Communion, all suggest associations that tend to explain the feeling.

The following is a poetic description of early autumn, in which not merely is the time stated, but the circumstances vividly suggested by the points that are specified :—

Early in autumn, at first winter-warning,
When the stag had to break with his foot, of a morning,
A drinking hole out of the fresh tender ice,
That covered the pond till the sun, in a trice,
Loosening it, let out a ripple of gold.—(Robert Browning.)

Circumlocution is one of the forms of euphemism, the subject being thus indicated without being expressly named. For example :—'An uglier phrase was now coming on the stage : I mean what is now the national oath of England'. 'I fear that Sir Tristrem and Sir Lancelot were no better than they should be.' It is also a form of humour : a mock dignity or importance is given to the matter by the extended description, the circumstances chosen being also fitted for this purpose. Thus :—'The drunken surveyor had a sort of fits that always towards sunset inclined him to assume the horizontal posture'.

13.—We come now to consider the means of attaining Brevity. These have been partly indicated in the discussion of its violations ; Brevity will be so far reached by avoiding these special forms of diffuseness. But this is not all ; there are direct means of attaining Brevity by the help of various devices of style.

I. The choice of words.

Within the compass of our language are words and conjunctions of words that express meanings with the utmost terseness. To master these is to master the language, and is an attainment that cannot be given by any short method.

The extension of our vocabulary by classical and other foreign words has greatly enhanced the power of brief and yet adequate expression. Many of the words thus acquired have in themselves a great fulness of meaning, the consequence of their being employed in the higher kinds of knowledge, and in the complicated operations of society. Such are—strategy, census, codification, autonomy, altruism, hedonism, correlation.

Take a few quotations to illustrate this point :—

Man is described by Pope as—

The glory, jest, and riddle of the world ;

the words summing up very happily the substance of a preceding para-

graph, which expatiates on the greatness of man's powers, the frequent absurdity of his conduct, and the mysteries of his nature. Again :—

And he, who now to sense, now nonsense leaning,
Means not, but *blunders round about a meaning*.

Thomson has the following, in reference to birds teaching their young to fly :—

The *surging* air receives
Its plummy burden ; and their self-taught wings
Winnow the waving element.

The expressions here used bring before us in few words the fan-like stroke of the wings on the one hand and the corresponding motion of the air, like that of waves, on the other.

But as along the river's edge
They went, and brown birds in the sedge
Twittered their sweet and formless tune. (William Morris.)

Here, *twittered* describes the short, tremulous notes characteristic of the songs of the birds ; *sweet* conveys the mental impression of the listener ; while *formless* gives in one word the idea that the song is not shaped after any fixed standard but is poured forth in endless variety.

'Governments are not *made*, but *grow*.'

'The progress of civilisation has been from *status* to *contract*.' (Maine.) A large amount of meaning is at once conveyed by each of the two contrasted words.

14. II. Grammatical forms and usages.

It is enough to indicate these; they are fully elucidated under GRAMMAR.

(1.) The use of the Abstract Noun, whether Adjective or Verbal, whereby we may dispense with a phrase or clause. 'His *refusal* justified my *adherence* to my plan': an abbreviation for—'The *fact* that he *refused*, justified me *when I adhered* to my plan'. (See COMPANION, p. 121.)

'The strangeness of his habits'—'the fact that his habits are so strange.'

It is brevity and the consequent energy that is the motive for such coinages as Bentham's 'forthcomingness'.

'Mr. Casaubon's words had been quite reasonable, yet they had brought a vague instantaneous sense of *aloofness* on his part.' (George Eliot.) More forcible than 'a sense that he stood aloof from her thoughts and feelings'. Compare the following, from the same writer: 'A wheezy performance, into which he threw much *ambition* and an irrepressible *hopefulness*'.

'The passionate, confidence of interested falsehood' (Adam Smith) is a highly condensed expression.

(2.) The use of the Noun as an Adjective is a regular process of condensation (COMPANION, p. 89):—Sunday question, bosom friend, table talk, water-proof, mill-stone grit, earth worm, sky blue, storm warning, eye-service.

Carlyle's 'Edict-of-Nantes female' is intelligible, and yet compressed.

Analogous is the artificial Adjective—Colonial office, Imperial policy, paternal government, rural dean.

(3.) The Adjective and Adverbial phrases often condense much meaning. They usually presuppose the conversion of a verb into a noun:—In the long run, to the point, of course, to the rescue, on demand, master of the situation, equal to the occasion, a case for the authorities, apple of discord, a word in season, survival of the fittest, waiting on events, pressure from without.

(4.) The use of the Co-ordinating Adjective, which is properly the substitute for a clause:—'The *fatal* gift of beauty'; 'the *growing* labours of the *lengthened* way'; 'the *lazy* gossips of the port'; 'you could not drive into his *stupid* head'.

The epithet as a means of condensation is especially frequent in Thomson. Thus:—

Now meets the *bending* sky ; the river now
Dimpling along, the *breezy-ruffled* lake,
The forest darkening round, the *glitt'ring* spire,
The *ethereal* mountain, and the *distant* main.

The various epithets, with the two participial clauses, contribute distinct elements to the picture; and each is the condensation of a clause. So the following:—

Goodness and wit
In *seldom-meeting* harmony combined.
The *mazy-running* soul of melody.
Endeavouring by a thousand tricks to catch
The *cunning, conscious, half-averted* glance
Of the regardless charmer.
The *astonished* mother finds a *vacant* nest.

Wordsworth speaks of the coast of France viewed from England on a clear day in the year 1802 as

Drawn almost into *frightful* neighbourhood.

Of course, in such cases there must be a happy choice of the epithet in order to real condensation; but the form of the Co-ordinating Adjective provides a convenient way of throwing into a single word what would otherwise be spread out into a clause.

Adverbs may also be used as effective forms of condensation. Mr. Gladstone has described Sir Robert Peel as 'the most *laboriously conscientious* man' he had ever known. The following couplet from Johnson exemplifies condensation in this form, as well as by the Co-ordinating Adjective and the Abstract Noun:—

See nations *slowly wise* and *meanly just*
To buried *merit* raise the *tardy* bust.

(5.) The Participial phrase for a clause. 'Enraged and mortified, he soon returned to his mansion': a condensed expression for—'*he was enraged and mortified, and, therefore, soon returned to his mansion*'. '*Mingled with them were to be found naval commanders of a very different description*': in full form, '*naval commanders of a very different description were to be found, and they were mingled with these*'. '*The Romans, having now set foot in Sicily, determined to declare war against Carthage*,' is equivalent to, '*The Romans had now set foot in Sicily, and so determined*,' &c. In all such cases, we have the advantage that is gained by throwing two separate propositions into one energetic declaration.

The following example shows the capacities of condensation possessed by this form:—

*Vanished every fear, and every power
Roused into life and action, light in air
The acquitted parents see their soaring race,
And once rejoicing never know them more.*

(6.) By Prefixes and Suffixes, and, in general, by the process of compounding words.

It is the chief function of the composition of words by short particles, to give a grand extension of meanings at a very small cost. Take as one example the prefix 're' applied to verbs:—return, replace, reunite, recapture, restore, refund. In each case a much longer expression would be needed to give the sense otherwise.

So with suffixes. There is an immense compression of meaning in such compounds as absenteeism, admissibility, infinitesimal.

'Forcible-feeble' is used to describe such writers as fail in their efforts to be forcible.

The union of highly composite words with verbal abstracts is often terse to a degree. As, for example:—a foregone conclusion, unaccountable presumption, pre-indesignate propositions, 'unreadable semi-popish jargon' (Carlyle).

Burke says of Hyder Ali:—'He decreed to make the country possessed by these *incorrigible* and *predestinated criminals*, a *memorable* example to mankind'.

'The idea of God has been degraded by *childish* and *little-minded* teaching.' (Seeley.)

15. III. Rhetorical devices, strictly so called.

Among devices coming under the head of Rhetoric, are

the Condensed Sentence, and the use of Figures of Speech, many of which lend themselves to brevity. To enter into a full statement of such effects would be to anticipate, at a disadvantage, the handling of these subjects. A few examples will suffice.

Condensed Sentence :—

He lives to build, not boast, a generous race.

Contrasting the supposed primitive 'state of nature' with man's present condition, Pope says :—

Ah ! how unlike the man of times to come !
Of half that live *the butcher and the tomb* ;
Who, foe to nature, hears the general groan,
Murders their species and betrays his own.

Condensing Figures :—

The spider's touch, how exquisitely fine,
Feels at each thread, and lives along the line.

And read their history *in a nation's eyes.*

The *winding sheet* of Edward's race.

Placed on *this isthmus* of a middle state.

Wordsworth thus addresses the lark in the sky :

Leave to the nightingale her woods ;
A privacy of glorious light is thine.

Johnson has the following :

The *unconquered lord* of pleasure and of pain.

Leslie Stephen says of Pope that he was always 'a *hand-to-mouth* liar'.

'There was no telling what might turn up in the *slowly churning* chances of his mind.' (George Eliot.)

'Paradoxes are the *burrs* of literature—they stick to the mind.'

'Institutions are not mere *machines*, they are also *organisms* ; they have a certain power of gradual modification analogous to growth.'

Among the Figurative arts we are to include the omission of all those parts of a phrase that the mind readily supplies. This is the principle of the putting of the Noun in the place of the Adjective. There are many other forms of the same device. We say—'Murder will *out*,' the needful verb being easily supplied. After coining the combination, 'Johnsoniana,' &c., for the collection of sayings attributed to Johnson, and so for others, we cut off the

termination, and make a word '*ana*' for any collection of anecdotes.

In Expository style, condensation is gained by means of general notions, whose very nature it is to compress a host of particulars into a single statement. The use of a general term transfers at once all its meanings to a new case. When we have generalised the idea of Municipality, the employment of the word brings up all its meaning at a stroke: 'The Roman system broke down, as being a *municipal* system, and unfit for Empire'.

The following sentence, by means of a comprehensive generalisation, puts before us the prevailing tenor of Asiatic history. 'The birth of Timur, or Tamerlane, was cast at one of those recurring periods, in the history of Asiatic sovereignties, when the enjoyment of power for several generations, having extinguished all manly virtues in the degenerate descendants of some active usurper, prepares the governors of the provinces for revolt, dissolves the power of the state, and opens the way for the elevation of some new and daring adventurer.'

16.—According as a thing is well known, the reference to it may be brief.

This has been already involved in the previous illustration. Nevertheless, it deserves specific mention. It is a form of the self-evident principle, that the style should be accommodated to the hearers—diffuse on points where they are little informed, short and allusive in the contrary case.

It has been objected to the style of Browning, that allusions to all sorts of little known subjects are constantly occurring, allusions that must be quite unintelligible to many readers, and intelligible to others only after mature reflection or research. Such a style is possibly a reaction from the opposite extreme of explaining everything, and so leaving nothing to the reader's intelligence—a characteristic to be observed in much of our earlier literature.

Speaking more generally, condensation may be gained by allusions instead of expanded statements; if inappropriately chosen, they may bring up to the reader's mind but a portion of what is before the writer; if happily selected, they will point to something that implies the whole. This is the secret of what is called a *suggestive* style. Take for example Wordsworth's lines:—

But she is in her grave, and, oh,
The difference to me!

Here very little is actually expressed; but a great deal is suggested. So in 'In Memoriam':—

Thou wilt not leave us in the dust ;
 Thou madest man, he knows not why ;
 He thinks he was not made to die,
 And thou hast made him : *thou art just.*

A brief but suggestive presentation of the well-known argument for immortality based on man's natural expectation of it : and the unexpressed conclusion is clenched by the mere statement of God's justice. Or take the following, in reference to the vanity of man's life apart from such a hope :—

O life as futile, then, as frail !
 O for thy voice to soothe and bless !
 What hope of answer or redress !
Behind the veil, behind the veil.

17.—The distinction between principal and subordinate in a sentence, paragraph, &c., is marked by comparative length in the statement.

As in a state procession, the greatest space is accorded to the highest dignitaries, so the principal matter of a sentence is distinguished by the length of the expression. Hence the necessity of the condensing arts in the wording of subordinate clauses.

'Even the Atlantean shoulders of Jonson (fit to bear the weight of mightiest monarchies) have been hardly tasked to support and transmit (to our own day) the fame of his great genius, overburdened (as it was) with the (twofold) load of his theories (on art) and his pedantries (of practice).' Here the leading assertion is weighed down with needless additions subordinate to it : the omission of all that we have enclosed in brackets would leave the sense intact, while lightening the main proposition. So again : 'Their savourless interludes of false and forced humour may indeed be matched even in the greatest of Jonson's works ; there is here hardly anything heavier than the voluminous foolery of Scoto of Mantua and the dolorous long-winded doggerel *drivelled forth by that dreary trinity of dwarf, eunuch, and hermaphrodite, whom any patron of less patience than Volpone, with a tithe of his wit and genius, would surely have scourged out of doors long before they were turned forth to play by Mosca*'. Here the leading point set forth in the first part of the sentence is altogether obscured by the disproportional and involved expansion given to a mere subordinate illustration in the second half.

Contrast these examples with this sentence of Gibbon : 'This profanation was received with a very faint murmur by *the easy nature* of polytheism'.

EXEMPLARY PASSAGES.

For remarkable strokes of Brevity, we may dwell at any length upon passages in Shakespeare. It is evidently one of his aims to produce strength by extreme condensation, as well as by energy in the words employed. His methods are easily assigned, as may be seen by a few examples.

If the assassination
 Could trammel up the consequence, and catch,
 With his surcease, success ; that but this blow
 Might be the be-all and the end-all, here,
 But here, upon this bank and shoal of time,
 We'd jump the life to come.

Here we remark, first, the plentiful employment of the abstract noun—assassination, consequence, surcease, success. Next we have a bold metaphor, 'jump,' applied to futurity. Thirdly, we have expressive innovations in phraseology, contrived for shortness—'trammel up,' 'be-all and end-all'. The verb 'trammel-up' is an invention, as far as regards this peculiar meaning. In 'bank and shoal of time,' we have a tautology, justified by the strength of the feeling, and also by what often redeems tautology in our great writers—originality in the coupling.

Again :—

My thought, whose murder yet is but fantastical,
 Shakes so my single state of man, that function
 Is smothered in surmise.

There is here a series of daring misapplications of terms ; but in correcting them, we should destroy the condensed energy of the passage. For 'whose murder,' we should have to say, 'in which the idea of murder'. The word 'fantastical' stands for 'in imagination'. The adjective 'single,' in 'single state of man,' cannot be construed into meaning, without a roundabout paraphrase. The concluding phrase—'function is smothered in surmise'—is another case of abstract nouns coupled by a strong metaphor. In a prose rendering, none of the three words would be strictly apposite.

Another instance :—

I do here perceive a *divided* duty.

The word 'divided' saves a much longer statement ; but it is suggestive rather than appropriate. We can readily understand what it means ; but the adjective cannot be interpreted as qualifying the word 'duty'. Duty does not admit of being divided ; though it may carry us in opposite directions at the same time. A word more apposite would be 'conflicting' ; it is common to speak of 'conflicting obligations'.

Pope furnishes abundant examples of energetic Brevity, depending on all the various devices of style suited to this purpose. Of the following four lines on the origin of Society, Mark Pattison observes that they are 'expressed with a condensed energy which it would be difficult to improve upon' :—

Heaven forming each on other to depend,
 A master, or a servant, or a friend,
 Bids each on other for assistance call,
 Till one man's weakness grows the strength of all.

Here very

So in 'In Memoriam' appropriate, and none are superfluous. The second

line is the only part that could possibly be omitted ; and the omission would produce obscurity. The three examples make plain the nature of the dependence ; 'master and servant' exemplify compulsory relationships, while 'friend' comprehends various forms of voluntary dependence. The participial form is turned to good account in the first line. The figure of epigram is happily used in the last line, both brevity and force being gained by it.

Take another instance, where the theme is the beneficial operation of self-love.

How shall he keep what, sleeping or awake,
A weaker may surprise, a stronger take ? ✓
His safety must his liberty restrain :
All join to guard what each desires to gain.

There is nothing very notable in the first two lines. The clause 'sleeping or awake' expresses the thought intended with brevity ; but, as is not unusual in Pope's condensed forms, it is ungrammatical, since it really applies to 'he,' not to 'a weaker,' as the construction would suggest. There was not much need for the double expression of the idea in the second line : one word would have sufficiently brought out the meaning of both 'surprising' and 'taking'. On the other hand, the last two lines are compact and forcible. There are no unnecessary words, and those employed are well chosen ; the abstract nouns, 'safety' and 'liberty,' are used to condense what would have otherwise taken distinct clauses to express ; and in both lines there is an epigrammatic point in their form, which also becomes a means of brevity.

As an illustrative contrast, we can compare the diffuseness of Chaucer's *House of Fame* with the condensation of Pope's treatment in his *Temple of Fame*.

Shelley has been already quoted in illustration of diffuseness for the expression of intense feeling ; and with him such cases are abundant. Take the following as a longer passage :—

The joy, the triumph, the delight, the madness,
The boundless, overflowing, bursting gladness,
The vaporous exaltation, not to be confined !
Ha ! ha ! the animation of delight
Which wraps me, like an atmosphere of light,
And bears me as a cloud is borne by its own wind.

The idea of intense delight is all that is expressed in the words ; yet the intensity is such that this profusion of utterance for it is both natural and pleasing.

Or :—

I ask the Earth, have not the mountains felt ?
I ask the heaven, yon all-beholding Sun,
Has it not seen ? The Sea, in storm or calm,
Heaven's ever-changing shadow, spread below,
Have its deaf waves not heard my agony ?

Not only is this the utterance of strong feeling ; the reiteration, appropriate on that ground, is also made the means of giving varied poetic embellishment to each utterance : 'yon all-beholding Sun,' 'the Sea, in storm or calm, Heaven's ever-changing shadow, spread below,' 'its deaf waves'.

Once more :—

Who shall save ?

The boat fled on,—the boiling torrent drove,—
The crags closed round with black and jagged arms,
The shattered mountain overhung the sea,
And faster still, beyond all human speed,
Suspended on the sweep of the smooth wave,
The little boat was driven.

In Keats we have striking instances of diffuseness employed for purely poetic purposes. This is notably the case in 'The Eve of St. Agnes'.

Our early prose writers—Hooker, Barrow, Tillotson, Locke—are often diffuse and paraphrastic, without redeeming arts. In Cowley and Addison, we find a diffuse style coupled with elegance, and at worst, only a needless fulness of relevant particulars.

An extract to be quoted afterwards from Cowley (*SENTENCE, Period*) may be viewed as a fine example of elegant diffuseness.

Paley is, generally speaking, a terse and compact writer, yet he frequently falls into one or other of the forms of needless diffuseness. This is no doubt from aiming at the expository virtues of clearness and emphasis. The following sentences will serve as illustrations.

'In the conduct of life, the great matter is, to know beforehand, what will please us, and what pleasures will hold out. So far as we know this, our choice will be justified by the event.'

These sentences are as terse as need be ; to compress them farther would be hypercritical. We merely select illustrative points. Strictly speaking, the futures are unnecessary ; the universality of the present being equal to the occasion—'what pleases us,' and 'which pleasures hold out'.

'And this knowledge is more scarce and difficult than at first sight it may seem to be ; for sometimes pleasures which are wonderfully alluring and flattering in the prospect, turn out in the possession extremely insipid, or do not hold out as we expected.'

The couple 'scarce' and 'difficult' is not exactly tautological, yet one of the words might cover all the ground ; what is difficult may be presumed to be scarce or uncommon. For 'it may seem to be,' we could substitute 'appears'. After 'alluring,' we might dispense with 'flattering'. The phrase 'in the prospect' exemplifies our condensing phrases. The adverb 'extremely' before 'insipid' might be dispensed with ; 'insipid' is itself a very expressive word (negatives are generally emphatic). A better order of the clause would be—'turn out insipid in the possession'. The concluding

phrase—'or do not hold out as we expected'—might also be dismissed; the author's intention evidently is, to make his conclusion tally with his first sentence, where he puts the question under two forms—what pleasures, and what pleasure holds out.

'At other times, pleasures start up which never entered into our calculation, and which we might have missed by not foreseeing; whence we have reason to believe, that we actually do miss of many pleasures from the same cause.'

There is a slight excess of wordiness here likewise; or at all events, the meaning can be given shorter:—'pleasures start up that we did not count on, and consequently might have missed'. The phrase 'by not foreseeing' is pleonastic. The second member may likewise be shortened: 'and, in point of fact, we do miss pleasures in this way'. If it be true that pleasures start up that we never took into account, it follows directly, and need not be stated in round-about phrase, that we miss pleasures we could have had.

'I say, to know beforehand, for, after the experiment (is tried), it is commonly impracticable to retreat or change; besides that shifting and changing is apt to generate a habit of restlessness, which is destructive of the happiness of every condition.'

The verb 'is tried' is useless; 'retreat or change' is an admissible tautology, as the fact is deserving of emphasis. The word 'shifting' (coupled with 'changing') is unnecessary; if two words are to be used, they should repeat the two already given, 'retreating and changing,' instead of dropping one and giving an exact synonym of the other. There is no objection to 'is apt to generate'; nevertheless, a single word, 'generates' or 'causes,' would answer the purpose. The concluding clause—'which is destructive'—has no superfluous words. If we were to study the utmost pitch of condensation, we might exchange it for an adjective containing the substantial meaning, although not quite so explicit. Say—'shifting and changing causes a *pernicious* habit of restlessness'.

'By the reason of the original diversity of taste, capacity, and constitution, observable in the human species, and the still greater variety which habit and fashion have introduced in these particulars, it is impossible to propose any plan of happiness which will succeed with all, or any method of life which is universally eligible or practicable.'

With a sentence of this length, it is desirable to prune away superfluous words, in order to make the main proposition more salient. No charge can be laid against it on the point of lucidity in the arrangement, or complete perspicuity in the language. But the whole might be considerably abridged. Thus:—'By reason of men's original diversity of constitution, and the still greater diversity introduced by their education [one word for 'habit and fashion'], it is impossible to propose any plan of happiness, or any method of life, universally eligible or practicable'.

'All that can be said is, that there remains a presumption in favour of those conditions of life in which men appear most cheerful

and contented.' A well-expressed sentence. The coupling of 'cheerful' and 'contented' scarcely amounts to tautology; either word by itself would hardly give the desirable fullness of meaning. We might reduce the circumlocution of the first half thus:—'We may, however, pronounce in favour of any conditions of life wherein men are, in appearance [this is a desirable expansion of 'appear'], cheerful and contented'. The reason of the suggested expansion is found in the sentence following.

'For though the apparent happiness of mankind be not always a true measure of their real happiness, it is the best measure we have.'

The whole stress of this sentence turns on the word 'apparent,' made use of in the previous sentence. The sentence is sufficiently effective for its purpose; and the only variation that would illustrate brevity would be to convert the relative clause 'we have' into some equivalent adjective prefixed to 'measure'. We might say 'the best available measure,' or shorter still, 'the only measure'. It is desirable to end a sentence with an important noun preceded by all essential qualifications, and not with a dangling relative clause.*

*The ancient rhetoricians did not give much attention to Number of Words as an element of Style. Brevity is indeed commended, but incidentally rather than directly. Quintilian, for example, devotes but a few sentences to faults of this nature. He speaks of *tautology*, but the word was used by him, as by the ancients generally, to mean the repetition of the same word; which might be the result of carelessness or intended for effect. He names *μακρολογία* and *πλεονασμός* (using the Greek words) as separate ways of employing more words than are necessary, but draws no clear distinction between them. Quintilian also recognises diffuseness as a means of giving elegance or force on suitable occasions; but in Longinus this receives more notice. Longinus compares periphrasis, when it is not a lumbering expression of a simple idea, but the forcible utterance of a weighty thought, to the accompanying of a note in music by the notes of the scale that are in harmony with it. As the musical note thus gains in sweetness and force, so the periphrasis is a large and harmonious reproduction of the main idea. We might adapt the comparison to modern music with still more appropriateness, and say that as the musical idea expressed in a melody gains in breadth and impressiveness when it is harmonised, so by a forcible periphrasis does the bare form of a thought gain in richness and power, while still remaining essentially the same.

THE SENTENCE.

1. The rules of Syntax apply to the Concord, the Government, and the Order of words in Sentences. Under the head of Order, it is laid down that qualifying words should be placed near the words they qualify, a rule having expressly in view perspicuity or clearness.

A sentence in any way ungrammatical incurs the risk of being obscure, if not a perversion of the meaning; more especially in cases where the rules of syntax are violated, where the pronouns, conjunctions, and prepositions are not correctly introduced, and where the different parts of the verb are misapplied.

In the present work, under ORDER OF WORDS, and again under NUMBER OF WORDS, principles were brought forward having reference to the structure of the Sentence.

We have now to complete the consideration of the various Rhetorical devices for rendering sentences as perfect as they can be made by the help of arrangement alone.

THE PERIOD AND THE LOOSE SENTENCE.

2. In a Period, the meaning is suspended until the close. Sentences where this is not the case are termed loose.

The advantages of the Period, as well as the ways of forming it, will be made apparent by the examples.

The first sentence of *Paradise Lost*, if stopped at 'Heavenly muse,' would be a period; short of that point no complete meaning is given. Continued as it is to 'in prose or rhyme,' in line 16, it is loose; there being several places where the reader might pause without incompleteness.

The following is another example:—'Shaftesbury's strength lay in reasoning and sentiment, more than in description; however much his descriptions have been admired'. In this sentence we might stop (1) at 'reasoning,' (2) at 'sentiment,' (3) at 'description,' where, at all events, we should expect a final conclusion; to our surprise,

a conditional clause is still to be added. On the general principle of placing qualifying statements before the parts qualified, the sentence should be inverted thus:—‘However much Shaftesbury’s descriptions have been admired, his strength lay not in description, but in reasoning and in sentiment’.

‘It cannot be too deeply impressed on the mind, that application is the price to be paid for mental acquisitions, and that it is as absurd to expect them without it as to hope for a harvest where we have not sown the seed.’ A sentence of this character is rendered periodic by reserving the predicate—‘cannot be too deeply impressed on the mind’—to the last; but there is often an advantage in availing ourselves of the apposition form ‘it is,’ to commence with the predicate. If the clause ‘that application . . . acquisitions’ were omitted, the sentence would be a good specimen of a period; the succeeding clause being kept in suspense by the use of the comparative adverb ‘as—as,’ and by the relative ‘where’.

The next example brings into view other connectives whereby the meaning is suspended.

‘But on this topic they are *either* silent, or speak with *such* uncertain utterance *that* they might have as *well* been dumb.’ A few slight changes would cast it loose: ‘they are silent | , or else speak with uncertain utterance | , so that they might have been dumb | as well’. Compare also, ‘He speaks *so* clearly *as* to be always understood,’ with, ‘He speaks clearly | , *so as* to be always understood’.

To take another instance. ‘On the whole, *while* the *Essay on Criticism* (Pope’s) may be readily allowed to be superior in execution, as it certainly is in compass, to any work of a similar nature in English poetry, it can hardly be said “*either*” to redeem the class of didactic poems on æsthetics from the neglect into which they have fallen, or to make us regret that the critical ability of our own day should prefer to follow the path marked out by Dryden when he chose to discourse of poetry in his own vigorous and flexible prose.’ This is a masterly period.

The loose sentence must be of frequent occurrence; our language not permitting the inversions requisite for the constant practice of suspending the sense. But even when a meaning is grammatically complete, we are often aware that

something has yet to be added to explain or to qualify what has been said, and we still keep up the attitude of expectation. In the sentence—‘The mature man, in the desire to get quit of an early habit, attempts an imitation | , in which he is prevented from succeeding | by the lasting consequences of the unintentional imitation | into which he had glided when a child,’—there are several places where we might close with an intelligible sense, but we feel that the writer will still add something to make his intention more definite and clear. We could coerce the sentence into a period, but without necessarily improving it in other ways. ‘The mature man, . . . although attempting an imitation, is prevented, by the lasting consequences of the unintentional imitation of childhood, from being successful.’

In the following, the stoppage might occur at a great many points, yet the sentence is not viciously loose, because the additions, although they could be dispensed with, chime in to advantage with what went before:—‘The only light of every truth is its contrasting error | ; and, therefore, in the contemplation and exhibition of truth, a philosopher should take especial care not to keep himself too loftily aloof from the contemplation and exhibition of error | , as these proud spirits Plato, Spinoza, Leibnitz, and Hegel, most undoubtedly did | , much to the detriment of their own profound disquisitions | , and to the loss of mankind | , who, had their method been different, might have profited more largely by their wisdom’. The last clause but one, ‘had their method been different,’ could have been placed at the end, which would have added to the looseness. On the other hand, by introducing the clause ‘most undoubtedly did’ after ‘profound disquisitions,’ a step would have been gained towards the periodic structure. As an exercise, we may bring to bear a sufficient number of suspensory connectives, to resolve the sentence into a period. ‘Inasmuch as the only light of every truth is its contrasting error, in the contemplation and exhibition of truth a philosopher should take especial care not to keep himself *so* loftily aloof from the contemplation and exhibition of error, as these proud spirits, to the detriment of their disquisitions, and to the loss of mankind, who otherwise might have profited by their wisdom, most undoubtedly did.’ The suspension in this case is too protracted ; and the sentence is more Latin or Greek than English.

'With the general literature and philosophy of the Greeks, their natural history, physics, mathematics, medicine, and other sciences, were revived.' This is a periodic form brought about by the prepositional clause, placed at the beginning as a condition. A loose form (not bad in itself) could be given thus:—'The natural history, physics . . . of the Greeks were revived at the same time as their general literature'. Taking the present order, we can improve the sentence, although casting it loose, by making the verb precede the subject—'were revived their natural history, physics,' &c.

3. The periodic form is in a great measure secured by the rule for the placing of qualifying adjuncts.

That qualifying adjuncts should precede what they qualify is a rule of all but universal application. When it is observed, the periodic suspension is a consequence.

The following are the leading examples of such qualifying adjuncts:—

(1) Conditional clauses introduced by the conjunctions—'If,' 'Though,' and equivalents, such as 'However,' 'Supposing that,' 'On condition that,' 'On the understanding that'.

'If the wide spread of his fame and the deep impression produced by his poems is to be taken as the test of excellence, Campbell is the greatest lyric poet of England.' This is greatly superior to the loose form, which would have resulted from throwing the condition to the end.

'If, whilst they profess only to please, they secretly advise and give instruction, they may now perhaps as well as formerly, be esteemed with justice the best and most honourable among authors.' Here, not only is the conditional clause placed in the foreground, but the clause in the second rank of subordination, 'whilst they profess only to please,' is also put before the conditional clause itself, which it qualifies. The result is a fully suspended period.

In the following sentence, *if* is conjoined with other hinges of the period. 'Upon the whole, *if* I may presume to measure the imperfections of so great and venerable a genius (Spenser), I think we may say that, *if* his popularity be less than universal and complete, it is not *so much* owing to his obsolete language, nor to degeneracy of modern taste, nor to his choice of allegory as a subject, *as* to the want of *that*

consolidating and crowning strength, which alone can establish works of fiction in the favour of all readers and of all ages'. Here we have the suspensory power of the *if* twice resorted to; together with the pairs of connectives, 'so much—that' and 'that—which,' presently to be illustrated. The only possible break in the period is at the very end, after 'readers'; yet practically this is not a real break.

The next sentence exemplifies the conditional clause introduced by 'though'. '*Though* increasing knowledge of the properties and relations of things has *not only* enabled wandering tribes to grow into populous nations, *but* has given to the countless members of these populous nations comforts and pleasures which their few naked ancestors never even conceived or could have believed, *yet* is this kind of knowledge only now receiving, in our highest educational institutions, a grudging recognition.' In sentences like this, containing a long conditional clause, the conjunction 'yet' serves to indicate that the condition is completed, and that we now enter on the statement of what is dependent on the condition (apodosis). Thus it is that we can tolerate the suspension of a long conditional clause without confusion or fatigue.

(2) Subordinate clauses introduced by—'When,' 'Where,' 'While,' 'Wherever,' 'Whether,' &c.

'When in doubt, win the trick.'

'Where you know nothing, place terrors.'

'Where your treasure is, there will your heart be also.'

The following sentence is better, for emphasis and meaning, in its loose form. 'In the last generation, also, the neighbouring gentry had been almost uniformly Jacobites, while the proprietors of Monkbarns, like the burghers of the town near which they were settled, were steady assertors of the Protestant succession'. As a period, it would run thus: '*While* the proprietors of Monkbarns . . . were steady assertors of the Protestant succession, the neighbouring gentry had been almost uniformly Jacobites'; but the subordinate clause is thus rendered too unimportant, appearing as a mere preliminary statement to the other.

The same may be said of the following:—'Every man is a missionary, now and for ever, for good or for evil, whether he intends or designs it or not'. (Chalmers.) The loose form gives an appropriate emphasis to the qualifying phrases, which would be lessened by inverting the order.

If the weakening tautology in the last clause be corrected—say ‘whether he intends it or not’—no farther change will be necessary.

The next example is an instance of a long period, well sustained by means of this form:—‘When they (the ancient philosophers) viewed with complacency the extent of their own mental powers; when they exercised the various faculties of memory, of fancy, and of judgment, in the most profound speculations or the most important labours; and when they reflected on the desire of fame, which transported them into future ages, far beyond the bounds of death and of the grave; they were unwilling to confound themselves with the beasts of the field, or to suppose that a being for whose dignity they entertained the most sincere admiration, could be limited to a spot of earth, and to a few years of duration’. (Gibbon.) The emphasis is here rightly thrown on the principal proposition, whose force is increased by the clauses that are thus put in the foreground.

(3) A reason preceding, instead of following.

Clauses of reason are commonly introduced by the conjunctions, ‘Because,’ ‘For’; and such phrases as, ‘On account of,’ ‘By reason of’. When they are made to precede, the more usual forms of introduction are—‘As,’ ‘Since,’ ‘Seeing that,’ ‘Inasmuch as,’ ‘Considering that’.

‘The voice of reason is more to be regarded than the bent of any present inclination; since inclination will at length come over to reason, though we can never force reason to comply with inclination’. This might with advantage be rendered periodic, thus:—‘Since inclination will at length yield to reason, while reason can never be forced to comply with inclination, the voice of reason is more to be regarded than the bent of any present inclination’.

The following shows a combination of both arrangements, one clause of reason being placed before and another after the main clause:—‘Since a true knowledge of nature gives us pleasure, a lively imitation of it, either in poetry or painting, must produce a much greater; for both these arts are not only true imitations of nature, but of the best nature’. (Dryden.) We may easily by a little recasting place both clauses in the front: ‘Since a true knowledge of nature gives us pleasure, and since both poetry and painting, as imitations of it, are not merely true but are copied from the best in nature, the pleasure produced by these arts

must be greater than is received from nature itself'. The arrangement is farther recommended by the circumstance that the main assertion is hardly intelligible, till we know the explanation furnished by the second clause of reason.

(4) The participial phrase, among other advantages, has a suspensive effect.

'*Accustomed to a land at home where every height, seen dimly in the distance, might prove a cathedral tower, a church spire, a pilgrim's oratory, or at least a way-side cross, these religious explorers must have often strained their sight in order to recognise some object of a similar character*'. But for the participle, this would be a very loose sentence.

'*Doomed to incessant labour, they are rather to be commended, when they evince an anxiety for extraneous knowledge, than blamed for betraying indifference*.'

'*Granting all that you say, I still doubt your conclusion*'.

The following shows a very full use of this form:—

'*Standing within a cathedral, and looking through its stained and figured windows towards the light, we behold the forms and colours by the light; standing outside, and gazing at the same windows, we see nothing but a blurred and indistinct enamelling*'.

(5) Adverbial phrases have great flexibility of qualification; and, according to their placing, render a sentence either periodic or loose.

'*With all thy getting, get understanding*.'

'*For all the practical purposes of life, tact carries it against talent*': obviously superior to the loose arrangement.

'*Next to acquiring good friends, the best acquisition is good books*.'

'*Beauty gains little, and homeliness and deformity lose much, by gaudy attire*,' would be much improved by the periodic form attained by beginning with the phrase, 'by gaudy attire'.

We can contribute to the periodic structure by the transposition of qualifying adjuncts in any part of a sentence; and, in many cases, the sentence is otherwise improved. 'Vague traditions of the times beyond history afford little or no entertainment *to men born in a cultivated age*': 'afford, to men born in a cultivated age, little or no entertainment'.

'*Every man, however humble his station or feeble his powers, exercises some influence on those who are about him*

for good or for evil': better, 'exercises some influence, for good or for evil, on those who are about him'.

The examples have already shown the suspensive power of the following couples:—

both—and;
 either—or; neither—nor; not—but; not only—but;
 that—which;
 it—that;
 the—that, which;
 so—as; as—as;
 so—that, but;
 such—as;
 more—than; rather—than;
 sufficient—to, for.

Other examples will occur presently.

4. Besides the incidental advantage of being a collateral security for the right placing of qualifying words, the periodic form is favourable to Unity in Sentences.

When, at a later stage, Unity, as a merit of the sentence, is fully treated of, the examples already cited will prove a help to the explanation. The Period presents the Sentence in the form of a single main proposition, with subordinate phrases and clauses; and Unity implies the subordination of the sentence to one leading idea.

5. The Period was first contrived in the development of prose style in Greece. Its purpose seems to have been to keep up attention.

In a period, the sense being incomplete till the end, the listener was bound to hold in mind all the particulars throughout, under pain of losing the thread of discourse. This advantage also belongs to it in English, when it can be used; but we have not the elaborate apparatus of cases, tenses, moods, and particles, that enabled the Greek and Latin writers to sustain it so fully.

The classical writers, both Greek and Latin, seem to have been content with this one effect; they not only did not aim at anything besides, but sacrificed other merits to securing the consecutive attention of those addressed. This

is shown by their favourite device for working up a period, namely, postponing the verb till the last.*

In the above illustration of the subject, we have mainly insisted on the merits of the Period, because the natural tendency of our language is towards looseness. But a complete view of the subject requires us to point out that distinct advantages belong to each of these two forms of Sentence. In addition to what has just been said with reference to Sentence-structure and sustaining attention, it may be remarked that the period, at least in its more highly elaborated forms, is most suitable to occasions of dignity; and, by gathering up all the particulars and putting them forth as it were in one great effort, it may also contribute towards the higher forms of Strength. On the other hand, the Loose Sentence has the advantage on the side of simplicity and naturalness. It needs an effort on the part of the readers or hearers to retain in the mind all the particulars up to the close of a long period; and thus a sustained periodic style can never be a simple one. For this reason the loose sentence must be more common in spoken than it need be in written style. As to naturalness, the loose sentence best avoids the appearance of stiffness or artificiality, because it is the least removed from the ordinary forms of colloquial speech. The sentences of Carlyle illustrate these remarks. They are loose, even to fragmentariness; but this looseness keeps his style more simple than it would otherwise be, notwithstanding other elements that tend to make it difficult; while it also contributes to the familiarity and directness of his manner.

As Latin and Greek show the fullest development of the periodic style, so the Old Testament well exemplifies the loose style; and on this its simplicity and directness partly depend. A primitive language like Hebrew has not the means of producing the elaborate involutions and suspensions of a Greek period; and, instead, the clauses are often thrown alongside of each other, with but vague marking of their exact relations. 'And' alone serves the purposes of many of our conjunctions.

PROMISCUOUS EXAMPLES OF THE PERIOD.

'With many Englishmen, perhaps the majority, *it is a maxim that the executive power should be entrusted with as few means of action as possible.*' Otherwise—'Many Englishmen hold *the maxim that*'. The

* The distinction between the periodic and the loose style had already been observed and defined by Aristotle; and to his observations not much was added by succeeding rhetoricians among the ancients. The loose style he speaks of under the name of *continuous* (ἀέως εἰρημένη), and describes it as having no natural termination, except what is produced by the subject itself. The periodic style he calls *reflex* or *introverted* (ἀέως κατεστραμμένη, ἢ ἐν περιόδῳ), and defines a period as 'a form of words having in its own nature a beginning and an end, and a length easily taken in at a glance'. These definitions remind us of the fact that punctuation was then unknown. Aristotle considers the periodic style superior to the loose, and speaks of the latter as mostly confined to older writers. He discusses the proper number and length of the members in a period, with reference to the effects of curtness and prolixity.

These distinctions are mostly repeated by succeeding writers, together with remarks on the proper occasions for looseness and periodicity. Herodotus was considered as the best example of the loose style.

This was the only point of sentence-structure that the ancient rhetoricians had really studied. The effects of Balance they had observed; but had not clearly distinguished it from Antithesis. Other points, such as Emphasis, Unity, and Length of sentences, are mentioned, but only incidentally.

prospective 'it' is by nature suspensive; we expect to follow 'that' or the prepositions—to, for.

'As the German Drama is the glory, so the French is the disgrace of our contemporary European Literature.' Compare with the loose extreme—'The German Drama is the glory of our contemporary European Literature; while the French is its disgrace'.

The following is from Cowley:—

'I have often observed (with all submission and resignation of spirit to the inscrutable mysteries of Eternal Providence), that, when the fulness and maturity of time is come, that produces the great confusions and changes in the world, it usually pleases God to make it appear, by the manner of them, that they are not the effects of human force or policy, but of the divine justice and predestination; and, though we see a man, like that which we call Jack of the clock-house, striking as it were, the hour of that fulness of time, yet our reason must needs be convinced, that his hand is moved by some secret, and, to us who stand without, invisible direction.' The concluding clause is marked by a form of suspension not uncommon, yet liable to be stiff.

'The stream [of the current] is then *so* violent, *that* the strongest man in the world cannot draw up against it'; 'while none are *so* weak, *but* they may sail down with it.'

The next sentence in the passage exemplifies a kind of looseness that should be allowed to stand:—'These are the spring-tides of public affairs, which we see often happen, but seek in vain to discover any certain causes (of them)'. The emphasis of the first clause should be left untouched; the next clauses might be bound into a periodic couple:—'Yet, often as we see them happen, we seek in vain for their causes'.

Burke's passage on the invasion of Hyder Ali has some grand periods, and also sentences rendered effective by disconnection.

'When at length Hyder Ali found that he had to do with men who *either* would sign no convention, *or* whom no treaty and no signature could bind, and who were the determined enemies of human intercourse itself, he decreed to make the country possessed by these incorrigible and predestinated criminals a memorable example to mankind.' The order of particulars in the last clause—'he decreed . . . ' is both periodic and also suitable for an emphatic close.

'He resolved, in the gloomy recesses of a mind capacious of such things, to leave the whole Carnatick an everlasting monument of vengeance, and to put perpetual desolation as a barrier between him and *those* against *whom* the faith *which* holds the moral elements of the world together was no protection.' The only looseness here consists in completing the sense at 'vengeance': to make a change would not be an improvement.

'He became at length *so* confident of his force, *so* collected in his might, *that* he made no secret whatsoever of his dreadful resolution.'

'*Having* terminated his disputes with every enemy, and every rival, who buried their mutual animosities in their common detestation against the creditors of the Nabob of Arcot, he drew from every quarter whatever a savage ferocity could add to his new rudiments in the arts of destruction; and *compounding* all the materials of fury, havoc, and desolation, into one black cloud, he hung for a while on the declivities of the mountains.' These two clauses are separately periodic, by the force of the participle.

'*Whilst* the authors of all these evils were idly and stupidly gazing on this menacing meteor, which blackened all their horizon, it suddenly burst, and poured down the whole of its contents upon the plains of the Carnatick.' A slight change would make the period complete: after 'their horizon,' let the sentence run thus—'suddenly bursting, it poured down—'.

'Then ensued a scene of woe, the like of which no eye had seen, no heart conceived, and which no tongue can adequately tell.' Here a change to the period might be admissible:—'Then ensued *such* a scene of woe, as *neither* eye had seen, *nor* heart conceived, *nor* tongue could adequately tell'.

The short sentence that follows is emphatic in its looseness:—'A storm of universal fire blasted every field, consumed every house, destroyed every temple'.

The following, from Robert Hall, is an example of a period well sustained:—'Freedom of thought, being intimately connected with the happiness and dignity of man in every stage of his being, is of *so much more* importance *than* the preservation of any constitution, *that* to infringe the former under pretence of supporting the latter is to sacrifice the means to the end'. The links employed are the correlative particles and the participial construction, together with the placing of the infinitive clause before its predicate. The latter might easily have been loose—'we sacrifice the means to the end when we *infringe*,' &c. The form used is preferable.

The next instance shows how a sentence may be practically periodic, even while it might be theoretically possible to stop before the end. 'As daily experience makes it evident that misfortunes are unavoidably incident to human life, that calamity will neither be repelled by fortitude nor escaped by flight, neither awed by greatness nor eluded by obscurity; philosophers have endeavoured to reconcile us to that condition which they cannot teach us to merit, by persuading us that most of our evils are made afflictive only by ignorance or perverseness |, and that nature has annexed to every vicissitude of external circumstances some advantage | sufficient to overbalance all its inconveniences.' (Johnson.) The possible endings are not really felt as such, and the sentence is a period to all intents and purposes.

Tautological writers, like Tillotson, usually fall into loose constructions:—'In a word, whatsoever convenience may be thought to be in falsehood and dissimulation, it is soon over; but the inconvenience of it is perpetual, because it brings a man under an everlasting jealousy and suspicion, so that he is not believed when he speaks truth, nor trusted perhaps when he means honestly. When a man has once forfeited the reputation of his integrity, he is set fast, and nothing will then serve his turn, neither truth nor falsehood.' Again: 'Truth and reality have all the advantages of appearance |, and many more'. The last phrase feels like a mere afterthought. So in Bacon:—'The unlearned man knoweth not what it is to descend into himself |, and call himself to account'.

In some cases, apparent looseness is merely the result of bad punctuation. This is frequently the case with our older writers; who, while often falling into really excessive looseness, also add to the appearance of it by pointing as one sentence what would now be divided into two or more without any alteration of the language. Take the following example from

Tillotson :—‘In matters of great concern, and which must be done, there is no surer argument of a weak mind than irresolution ; to be undetermined, where the case is so plain and the necessity so urgent ; to be always intending to live a new life, but never to set about it : this is as if a man should put off eating, and drinking, and sleeping, from one day and night to another, till he is starved and destroyed’. A modern writer would put a full stop here in the place of the first semicolon ; and then the first sentence would be periodic, while the second would not be excessively loose.

THE BALANCED STRUCTURE.

6. When the different parts of a complex sentence are made similar in form, they are said to be Balanced.

The style of Johnson abounds in this arrangement :—‘Contempt is the proper punishment of affectation, and detestation the just consequence of hypocrisy.’ ‘He remits his splendour, but retains his magnitude ; and pleases more, though he dazzles less.’

Junius affords numerous instances. ‘But, my lord, you may quit the field of business, though not the field of danger ; and though you cannot be safe, you may cease to be ridiculous.’ ‘They are still base enough to encourage the follies of your age, as they once did the vices of your youth.’ ‘Even now they tell you, that as you lived without virtue you should die without repentance.’

It will be seen that the sameness in these balanced clauses lies partly in the grammatical structure, and partly in the sound or alternation of emphasis. The meaning is different, and the words are more or less varied.

The following are additional examples :—‘The notice which you have been pleased to take of my labours, had it been early, had been kind ; but it has been delayed till I am indifferent, and cannot enjoy it ; till I am solitary, and cannot impart it ; till I am known, and do not want it’.

‘The first edition of the “Seasons” differs materially from the second, and the second still more from the third.’

‘She must weep, or she will die.’

‘If a man receives a wrong that no law can remedy, yet let him see that his resentment be such as no law can punish.’

‘Where there is life, there is hope’ ; ‘where life is, hope is.’

‘Saul and Jonathan were lovely and pleasant in their lives, and in death they were not divided.’ Perfect the balance thus :—‘Saul and Jonathan were lovely and pleasant in their lives, and were not divided in their death’.

‘The Government prosecuted Watson for High Treason and were defeated ; had they indicted him for aggravated assault, they would have obtained a conviction (would have succeeded).’

7. When a succession of clauses is formed upon one plan, the memory is assisted.

The more nearly a second clause resembles the first, there is less of new matter to remember. Compare 'He remits his splendour, but *retains his magnitude*,' with an unbalanced arrangement in the second clause—'while, in point of magnitude, he is the same as before'.

'Of the western provinces which obeyed the Cæsars, Britain was the last that was conquered, and the first that was flung away': this pointed expression of two contrasted ideas under one form will be remembered better than if the second clause had taken such a form as this: 'while the emperors also allowed it to drop off from their dominions before any other province'.

The effect of the Balance, as an aid to memory, is illustrated by its frequent use in proverbs and in memorable sayings of great authors.*

8. The balanced form is conducive to the Intellectual qualities of Clearness and Simplicity.

This is by facilitating the comparison of things that are to be compared. If we wish to compare two visible objects, as the two hands, we place them together, palm to palm and fingers to fingers. In like manner, with the verbal descriptions of things that have both agreement and difference, we put the corresponding terms in corresponding places.

'In short, Sir, as I could at first see no reason for sending our troops to Flanders, unless it was to furnish ministers with a pretext to load us with the maintenance of 16,000 Hanoverians, so I now see no reason for our retaining them there, unless it be to afford a pretext for continuing that load.'

'It may be said that the southern, western, and north-western portions of Europe are mountainous; the central portions hilly and undulating; and the eastern and south-eastern parts level.' Here the three statements are exactly balanced; and we can readily judge how much less intelligible the sentence would be if the balance were departed from, whether by inversion of order, or by dissimilarity in the wording.

'When brandy is exposed to intense cold, many degrees below what is necessary to freeze water, the spirituous portion retains its liquid form, and separates from the aqueous part, which solidifies as ice.' Clearness would be gained by introducing a balance into the latter part:—'the spirit remains liquid, the water becomes solid (freezes); and the two are thus separated'.

*The fine balance in the opening of the Epistle to the Hebrews—'God, who at sundry times'—is broken up in the Revised Version. The new form will be found much more difficult to remember.

'The person best fitted by nature for acquiring the prudential virtues is not necessarily unfitted for acquiring the sympathetic virtues.' Nothing could be better for intelligibility.

'The usurpation which, in order to subvert ancient institutions, has destroyed ancient principles, will hold power by arts similar to those by which it has acquired it.' The first half contains a terse balance; the second half might be improved :—'will use the same arts for holding power, as for acquiring it'.

'Monkeys are liable to the same diseases as we are : thus Reugger, who carefully observed for a long time the *Cebus Azara*, found it liable,' &c. Here the observer occupies the position where we should look for the exemplary monkey :—'thus, the *Cebus Azara*, which was carefully observed by Reugger, was found —'.

'In America several hundreds of thousands of the people within three years fell in mutual slaughter ; and forty thousand within three days in the end of last year fell in Bohemia.' This is so arranged as to require a distinct effort to follow each of the members ; if their forms had been made similar by means of Balance, the second would have been much more easily grasped. Thus : 'In America there fell several hundred thousand within three years ; in Bohemia there fell forty thousand within three days'. The specification of the three days as being 'in the end of last year,' is better omitted, as interfering with the distinctness of the contrast. So also the phrase, 'in mutual slaughter'.

9. The Balanced Structure may also contribute to the Energy of the Sentence.

'They think too little and they talk too much.' This is not clearer than would be the form, 'They think too little, while they are a great deal given to talking' ; in so simple a case, the two forms of statement are equally clear. But the first is more forcible.

This superior impressiveness of the Balanced form can be accounted for. When a second statement runs in the same form as one immediately preceding, the mind is partly relieved from the effort needed to follow the new statement, and thus is better prepared to feel the power of the thought itself.

In the following examples, the object aimed at by the Balance is greater energy, though in some of them other effects are also secured :—

She's beautiful, and therefore to be wooed ;

She is a woman, therefore to be won.

God made the country, and man made the town.

'The king must be brave in the field, wise in the council, and eloquent in the agora.'

'A man's first care should be to avoid the reproaches of his own heart; his next, to escape the censures of the world.'

Tennyson has the following instance of a double balance, which adds force to the thought :—

Oh what to her shall be the end ?

And what to me remains of good ?

To her, perpetual maidenhood,

And unto me, no second friend.

'In the common run of mankind, for one that is wise and good, you find ten of a contrary character.' This is clear enough: but there is distinct gain of energy, when we put it in the balanced form, 'you find ten that are foolish and bad'.

'Wit should be used as a shield for defence, rather than as a sword to wound others.' Perfect the balance thus: 'as a shield for defending ourselves, rather than as a sword to wound others'.

'Every man calleth that which pleaseth, and is delightful to himself, good, and that evil which displeaseth him.' A weak, scattered sentence, obviously suggesting balance, and gaining from the change: 'Every man calleth that good which is pleasing to himself, and that evil which is displeasing to him'.

'The blessings of fortune are the lowest, the next are the bodily advantages of strength and health; but the superlative blessings, in line, are those of the mind.' Meant for a climax; and the increase of force in the successive clauses is better felt, when the balanced form is adopted: 'The lowest blessings are those of fortune; the next are bodily health and strength; but the superlative blessings are those of the mind'.

10. The Balanced Structure is employed to give a shock of agreeable surprise.

When in spite of difference of matter, we find sameness in form, there is an agreeable surprise, with admiration of the ingenuity displayed. The subject being changed, we count upon a change in the expression; and to find it nearly the same is to be roused to a certain degree of astonishment; while deriving the other advantages of balance.

For short examples, we may cite:—'Might is right'; 'meddle and muddle'; the Pope's blessing—'*urbem et orbem*'. The sameness here is in the sound of the words; the ideas being wholly different.

11. There is a species of this effect caused by employing the same words to an altered meaning.

Pope's line—'And not a *vanity* is given in *vain*'—successfully plays upon the word 'vain,' so as to make it answer for two meanings. So:—'repentance not to be repented of'; 'numbers without number'; 'more sinned against than sinning'; 'the art of arts, and science of sciences'; 'a fair day's wage for a fair day's work'; 'unity in trinity, and trinity in unity'; 'here a little, and there a little'. 'Like likes like, and unlike likes unlike.'

'Such a condemnation will, indeed, extinguish these men's voices for ever; but it cannot extinguish the voice of truth.'

'What is Hecuba to him, or he to Hecuba?'

'When our vices leave us, we flatter ourselves that we

leave them.' There is pungent satire, in giving this turn to the thought.

'Kings exist for the good of the people, not the people for the good of kings.'

'He says what he means, and means what he says.'

'All that was not Persia was Greece: all that was not Greece was Persia.' This balance has a logical bearing.

A good example, containing a profound principle, is furnished by Coleridge:—'When we meet an apparent error in a good author, we are to presume ourselves *ignorant of his understanding*, until we are certain that we *understand his ignorance*'.

Senior says: 'Charity creates much of the misery it relieves, but does not relieve all the misery it creates'.

Napoleon described the tactics of war as 'the art of being strongest on a given point at a given time'.

'Blessed are the merciful, for they shall obtain mercy.'

And Rome may bear the *pride* of him
Of whom herself is *proud*.

Bentham's celebrated expression of the end of politics and of morality—'the greatest happiness of the greatest number'—is balanced in sound, in grammar, and in the recurrence of the word 'greatest'.

'The right man in the right place.'

The poet is 'Dowered with the hate of hate, the scorn of scorn, the love of love.' (Tennyson.)

'Man desires not only to be loved, but to be lovely.'

'Man proposes, God disposes,' is a balance in the termination of the balanced words. A so, 'Cleanliness is next to godliness'.

'Chronic diseases must have chronic cures.'

'When you cannot do what you like, the next best thing is to like what you do.'

'His (Burke's) declamations against declaimers, his sophistical attacks upon sophisters, the contempt which he, the economical reformer, affects for economists and calculators, would move a smile if we did not know how terrible their effects had been.'

'Morality is religion in practice, as religion is morality in principle.' (Wardlaw.)

12. When one statement is the repetition of another in the *obverse*, the balanced form has all the advantages already described.

In an obverse declaration, the equivalent fact is stated from the opposite side: 'heat relaxes the system; cold braces it'. 'Light cheers; darkness depresses.' The following from Bacon combines this mode of antithesis with the balance: 'Prosperity doth best discover vice, but adversity doth best discover virtue'. So, 'To buy in the cheapest market, and sell in the dearest'.

The style of the Proverbs of Solomon makes use of

obverse iteration; in many instances, accompanied with balance. (Chaps. 12, 13.)

'If you wish to enrich a person, study not *to increase his stores, but to diminish his desires.*'

'Words are the *counters* of *wise* men, and the *money* of *fools.*'

'The laughter will be for those that have most wit, the serious for those that have most reason.'

'Not that I loved Cæsar less, but that I loved Rome more.'

13. The effect of surprise is increased when there is a play upon words amounting to Epigram.

Epigram is a figure of speech to be afterwards fully explained. It works by an apparent contradiction, which arouses our attention until we are able to see through it. The balance is frequently made to co-operate with the effect.

'What's everybody's business is nobody's': a seeming contradiction, which, by a little thought, we are able to explain; while the form renders it impressive.

'Justice's justice' is a biting epigram, enhanced by the iteration of the word.

'Diamonds cut diamonds.'

'Set a thief to catch a thief.'

'Little things are great to little men.'

'He did not mean to sacrifice himself, in order to save himself'—is an ingenious saying applied to Lord Shelborne by Horace Walpole. There is a contradiction that needs to be resolved in the words 'sacrificed' and 'saved'.

Many epigrams turn upon the use of contradictory words in apparent sameness of circumstance. 'Good interest is bad security.' The opposition of 'good' and 'bad' makes the epigram.

'The *right* divine of kings to govern *wrong*'—is a play upon the opposition of 'right' and 'wrong'.

'We agree to differ'—is a terse combination of balance and epigram.

'Art is long, life is short' (*ars longa, vita brevis*).

Burke's well-known palliation of the old French *regime*—that under it, 'vice lost half its evil, by losing all its grossness'—is balance pointed by epigram.

'A new way to pay old debts'; 'the beginning of the end'; 'small Latin and less Greek'.

'When reason is against a man, he will be against reason,' is a balanced epigram turning on the identical proposition.

'He should consider *often*, who can choose but *once*,' makes a point of the opposition of 'often' and 'once'.

'Frequently we are understood least by those that have known us longest.'

'High life below stairs.'

'He can buy, but he cannot gain; he can bribe, but he cannot seduce; he can lie, but he cannot deceive.'

Helps quotes from Southey the balanced and sarcastic innuendo, 'as if a number of worldlings made a world'.

When the end in view is a pointed expression of Difference, balance is turned to good account; as in Pope's comparison of Homer and Virgil, and in the analogous contrast of Dryden and Pope by Johnson:—'Homer was the greater genius, Virgil the better artist; in the one, we most admire the man; in the other, the work'.

Though deep *yet* clear, though gentle *yet* not dull;
Strong *without* rage, without o'erflowing full.

14. To the above specified effects of Balance, we must add that it pleases the ear.

The sound of a sentence, apart from its meaning, may also be improved by Balance. The mind feels pleasure in the perception of symmetry in any object; and so the ear is pleased by the sound of successive clauses corresponding to each other in form and in length. This effect of Balance is widely felt, and often leads to the adoption of the form when it serves no other purpose. It was remarked under NUMBER OF WORDS (p. 34) that Hebrew parallelism often uses Balance in form along with contrast or similarity in thought; and the pleasing effect of the parallelism is aided by this appeal to the ear.

15. In very brief utterances, an effect is gained by reversing the balanced order.

The need for the balance is less, as the expressions are short; and a deviation may be made to advantage.

'*Bad* in itself, but represented *worse*'; 'Prayer all his business, all his pleasure praise'; 'The bad affright, afflict the best'; 'Come like shadows, so depart'; 'Praised in extremes, and in extremes decried.'

The following would not be improved by pushing the balance farther:—'Objects shocking in the reality, are in dramatic representation the source of a high species of pleasure'. Other considerations enter into the case, as will be illustrated afterwards.

16. While the advantages of the Balanced Structure,

properly employed, are very great, it is one of those devices of Style that require to be used with caution.

The chief cautions that need to be observed are two. In the first place, it should be used only when there is a call for it in the nature of the thought; that is, when there is a real correspondence between the meanings of the clauses. The piquancy of its effect and the pleasure it gives to the ear are apt to lead writers to use it when there is no real similarity or contrast to be brought out; and then the effect is to give the sentences an artificial appearance, to weaken their impression, and it may be to obscure the sense. This is often the case with Johnson; with whom the Balanced Structure appears as a mannerism or habit rather than as a means towards the better expression of the thought. (See an instance under *Miscellaneous Examples*.)

In the second place, it must not in any circumstances be used to excess. This is sometimes the case with Macaulay's employment of Balance, even though his sentences in themselves are usually forcible. It is a rule that all strong effects should be used with moderation.

MISCELLANEOUS EXAMPLES.

A few miscellaneous instances will illustrate the nature and effects of balance more generally, and, at the same time, show how a slight change may often considerably aid the sense by perfecting the balanced structure.

'Superstition is the disease of nations, enthusiasm that of individuals; the former grows inveterate by time, the latter is cured by it.' (Robert Hall.) In the second part, 'by time' is common to both members, while its emphatic place at the end of the clause suggests a contrast. Say: 'by lapse of time the former grows inveterate, while the latter is cured'.

'The sides of the mountain were covered with trees; the banks of the brook were diversified with flowers; every blast shook spices from the rocks; and every month dropped fruits upon the ground.' Here there are two pairs, each fully balanced in itself. But their effect is weakened by their combination into one sentence; 'every blast' and 'every month' filling the place where we expect some new portion of the scene to be named. These two clauses might be brought into balance with the first two.

'Trivial circumstances, which show the manners of the age, are often more instructive, as well as entertaining, than the great transactions of wars and negotiations, which are nearly similar in all countries and all periods of the world.' Here we have a contrast greatly improved by balance: '*The trivial circumstances of social life, which show the manners of an age and country, are often more instructive and entertaining than the great transactions of governments, which are nearly the same in all ages and countries*'.

'There are two distinct sorts of what we call bashfulness: this, the

awkwardness of a booby, which a few steps into the world will convert into the pertness of a coxcomb; that, a consciousness, which the most delicate feelings produce, and the most extensive knowledge cannot always remove.' The second member invites a full balance with the first; instead of which, the writer is content with one of less consequence within the clause itself. Better: 'the one, the awkwardness of a booby, which a few steps into the world will convert into the pertness of a coxcomb; the other, the self-consciousness of delicate feeling, which the most extensive knowledge cannot always remove'.

The next example is different. 'A beautiful eye makes silence eloquent; a kind eye makes contradiction an assent; an enraged eye makes beauty deformed.' (Addison.) Here the balance, in the form of the sentence, is complete; but the gain is doubtful. In point of fact, it needs an effort to grasp the three separate ideas thus brought into comparison; there is no natural correspondence among the thoughts expressed. The meaning would be clearer without the comparison. It is a case of balance acting as a hindrance rather than a help.

'Kindness is preserved by a constant reciprocation of benefits or interchange of pleasures; but such benefits only can be bestowed as others are capable to receive, and such pleasures only imparted as others are qualified to enjoy.' (Johnson.) A perfect balance; but here again the question comes up as to what good there is in it beyond pleasing the ear by the sameness of the rhythm. *Benefits* and *pleasures* are closely allied; whereas they are here treated in such a way as to suggest some important distinction. In such a form as the following, the dignified rhythm is lost, but the meaning intended is better conveyed: 'Kindness is preserved by a constant interchange of benefits and pleasures; but for this end only such favours must be bestowed as others are able to appreciate'.

DISTRIBUTION OF EMPHASIS.

17. Under ORDER OF WORDS, it is pointed out that the emphatic positions of a sentence are (1) the end, and (2) the beginning.

The proper arrangement of a sentence is determined accordingly.

In order to make out the emphatic portions of a sentence, we must first scan its meaning and purpose.

18. The subject and the predicate of a sentence, being equally essential, have the same intrinsic importance; but occasions arise for giving a greater attention to one or the other.

Thus, when a subject has already been the ground of several affirmations, and is renewed for the sake of one more, the stress lies exclusively on the predicate; and the position of emphasis is awarded accordingly.

In like manner, if the predicate has been made familiar, while the subject is novel, the stress of attention falls on the subject.

Moreover, a difference in respect of simplicity or intelligibility would have to be considered; the place of greatest emphasis being given to whichever part needs the most attention.

19. The Principal SUBJECT of a sentence should have a certain degree of prominence; that is, it should not be displaced by accessory or subordinate circumstances.

It should, therefore, be either at the beginning, or at the end.

I. The Beginning:—‘*Learning* taketh away the wildness, barbarism, and fierceness of men’s minds’.

‘*The judgments* which we pass internally upon the rectitude or pravity of actions are immediate and involuntary.’

Although the height of emphasis is reached at the close of the sentence, many circumstances concur in placing the subject first and the predicate last. In imparting information, as in science, this always appears the most natural order; so that to depart from it is accounted an inversion, and needs to be specially justified.

The rule of giving the main subject the preference in position to its accessories has few exceptions.

This sentence occurs in Goldsmith. ‘*Nature*, with most beneficent intention, conciliates and forms the mind of man to his condition.’ Here the principal subject (as the context shows) is not nature, but ‘the mind of man’; accordingly, the preferable arrangement is:—‘The mind of man is, by Nature’s beneficent intention, conciliated and formed to its condition’.

To quote another example:—‘Homer’s beautiful description of the heavens, as they appear in a calm evening by the light of the moon and stars, concludes with this circumstance—“and the heart of the shepherd is glad”’. *Madame Dacier*, from the turn she gives to the passage in her version, seems to think, and *Pope*, in order to make out his couplet, insinuates, that the gladness of the shepherd is owing to his sense of the utility of those luminaries.’ Now, in the second sentence, the prominence is given, not to the main theme of the sentence, which is ‘the gladness of the shepherd,’ but to *Madame Dacier* and *Pope*. The desirable order would be: ‘The gladness of the shepherd seems to be attributed by *Madame Dacier*, from the turn she gives to the passage, and by *Pope*, in order perhaps to make out his couplet, to the sense of the utility of these luminaries’.

'The *State* was made, under the pretence of serving it, in reality, the prize of their contention, to each of those *opposite parties*, who professed in specious terms, the one, a preference for moderate Aristocracy, the other, a desire of admitting the people at large to an equality of civil privileges.' As amended by Whately, the sentence runs thus: 'The *two opposite parties*, who professed, in specious terms, the one a preference for moderate Aristocracy, the other a desire of admitting the people at large to an equality of civil privileges, made the State, which they pretended to serve, in reality the prize of their contention'. The improvement is manifest. The principal subject, 'the two opposite parties,' is brought to the beginning; the principal predicate (made the State the prize of their contention) is placed at the end, and the structure is rendered periodic.

Again: 'It is not without a degree of patient attention, greater than the generality are willing to bestow, though not greater than the object deserves, that *the habit* can be acquired of examining and judging of our own conduct with the same accuracy and impartiality as that of another'. Altered thus (by Whately):—'*The habit* of examining our own conduct as accurately as that of another, and judging of it with the same impartiality, cannot be acquired without a degree of patient attention, not greater indeed than the object deserves, but greater than the generality are willing to bestow'. The change consists in beginning with the principal subject. The sentence is unavoidably loose; any attempt to suspend it by throwing the verb 'acquired' to the end would probably cause, in the shape of artificial inversion, a worse evil than the looseness.

'No great painters trouble themselves about perspective, and very few of them know its loss; they try everything by the eye, and naturally enough disclaim in the easy parts of their work rules which cannot help them in difficult cases' (Ruskin). The subject of the whole is 'perspective,' not 'great painters,' as the reader might imagine; hence the sentence would be better thus: 'Perspective is not much attended to by any of the great painters, and very few of them feel its loss'. So also in the second part, the emphasis is really on 'the eye,' which might have been brought out thus: 'It is by the eye that they try everything, disdaining the aid in easy parts of rules that cannot help them in difficult cases'.

'Criticism goes back for names worthy to be put in competition with his to the first great masters of dramatic invention.' Here 'names worthy of being put in competition' is the main subject of thought, but it need not be made the grammatical subject in order to give it prominence. The purpose will be sufficiently served by inversion: 'For names worthy to be put in competition with his, criticism goes back,' &c.

20. II.—After an adverbial phrase or clause, or some statement evidently subsidiary.

The prominence of the principal subject is not affected by qualifying phrases or clauses that are manifestly such. 'In the vacant space between Persia, Syria, Egypt, and Ethiopia, the *Arabian peninsula* may be conceived as a triangle of spacious but irregular dimensions.' The sentence—'A dozen will do, for illustration, as well as a

million,' is equally effective thus:—'For illustration, a dozen will do as well as a million'.

A passage already quoted as an example of the period ('Accustomed to a land—') shows also that the principal subject may follow a participial clause.

On the maxim of introducing qualifying adjuncts before the thing qualified, such an arrangement would be justifiable and regular.

An adverbial phrase put in the beginning acquires importance as a qualifying adjunct; its function being to affect the entire sentence.

Not unfrequently, the important part of the subject is couched in an adverbial phrase, or other qualification. See the opening of *Paradise Lost*:—'Of man's first disobedience'. This is the really prominent circumstance in the sentence, and is placed first, without being the grammatical subject.*

The following may be amended on this principle: 'Fathers in old time, among the noble Persians, might not do with their children as they thought good, but as the judgment of the commonwealth always thought best'. Say: 'Of old time, among the noble Persians, fathers might not,' &c.

21. III.—For special reasons, at the End.

'On whatever side we contemplate Homer, what principally strikes us is his *wonderful invention*.' This is an arrangement for suspending the interest, by not disclosing the main idea till the very end.

'There is not, and there never was, on this earth, a work of human policy so well deserving of examination as *the Roman Catholic Church*.'

'On seeking for some clue to the law underlying these current maxims, we may see shadowed forth in many of them, *the importance of economising the reader's attention*.' Here, as often happens, the principal subject is not the grammatical subject of the verb. The writer intends to put it last, and he accordingly makes it a grammatical object, and so, without an inversion, secures for it that position.

* A case of this kind is furnished by the following example from Cicero: '*Agro bene culto, nil potest esse necnon uberius nec specie ornatius*'. The real subject is contained in the clause *agro bene culto*.

'The wages of sin is *death*.'

'Whereby are given unto us exceeding great and precious promises.'

'Profligate was that coalition.'

'Still more perplexing is the account of the second battle.'

'The soul of wit is *brevity*.'

'A little knowledge is a dangerous thing.' The emphasis of position is better in Latin—'*Periculosa est scientia parva*':—'Dangerous is knowledge in small amounts'.

Take the following longer example: 'In our search after God and contemplation of Him our wisdom doth consist; in our worship and obedience to Him, our religion doth consist; in both of them our happiness doth consist'. Obviously there is much too great emphasis on 'consist' in all three clauses; the important words are 'wisdom,' 'religion,' and 'happiness,' and their importance is increased by their being brought into comparison with each other. It is a case for throwing the subject to the end: 'In our search after God and contemplation of Him consists our happiness,' &c.

22. The PREDICATE of the Sentence is necessarily a principal; and receives a place corresponding to its importance in the special case.

The usual position of the Predicate, at least in prose, being at the end, its emphasis is thereby secured. Inversion does not necessarily deprive it of this advantage, provided due attention is given to the circumstance next to be dwelt upon.

'I can hinder sorrow from becoming despair and madness; and laughter is one of the very privileges of reason, being confined to the human species.' The proper emphasis of the predicate is here diverted to a mere explanatory clause. Say: 'laughter, which is confined to the human species, is one of the very privileges of reason'.

'Of all the amusements which can possibly be imagined for a hard-working man, after his daily toil, or in its intervals, there is nothing like reading an entertaining book, supposing him to have a taste for it, and supposing him to have the book to read.' The force of the predicate is largely weakened by two heavy clauses, coming in at the end. The

best cure would be to finish the sentence at 'book,' and carry the matter of these clauses into a separate sentence.*

23. As both Subject and Predicate often contain numerous particulars, the positions of emphasis ought to be occupied by the most important.

A subordinate, accessory, or insignificant phrase or clause should not occupy the places where our attention is at its greatest.

'Every attempt to dispense with axioms has proved unsuccessful; somewhere or other in the process *assumed* theorems have been *found*.' In the latter clause, the unimportant word 'found' has usurped the place of prominence that was wanted to 'assumed,' on which the real force of the remark hinges. Either the adverbial phrase 'somewhere or other in the process' should have been delayed, so as to begin with 'assumed'—'*assumed* theorems have been found in the process somewhere or other,'—or the sentence should run,—'*somewhere or other in the process there are found theorems that are assumed*'.

'That our elder writers to Jeremy Taylor inclusive quoted to excess, it would be the very blindness of partiality to *deny*.' Transpose the clauses: 'It would be the very blindness of partiality to deny that our elder writers *quoted to excess*'.

'Nor is the reason which has led to the establishment of this moral law *difficult to be discerned*.' The words 'difficult to be discerned' are not the emphatic words of the sentence. Better—'*nor is it difficult to discern the reason that has led to the establishment of this moral law*'.

'And the convertibility of the ordinary mode of description with this new one *may be easily shown in any case*.' 'And it is easy to show in any case *the convertibility of the ordinary mode of description with this new one*.'

'The praise of judgment Virgil has justly contested with him, but his invention remains yet unrivalled.' More emphatic thus:—'*Virgil has justly contested with him the*

* The following instance will show how inversion of the Predicate or a part of it is sometimes the best way to bring out the emphasis. 'They held their peace, and glorified God, saying, Then hath God also to the Gentiles granted repentance unto life.' The emphasis lies on 'to the Gentiles,' and such also is the case in the Greek; hence the Revised Version has restored the correct emphasis thus: 'Then to the Gentiles also hath God granted repentance unto life'. (Acts xi. 18.)

praise of judgment, but no one has yet rivalled his invention'.

'He that tells a lie is not sensible how great a task he undertakes; for he must be forced to invent twenty more to maintain one.' Amended:—'For, to maintain one, he must invent twenty more'.

'Both Greeks and Romans drew prognostics from prodigies: that is to say, from rare natural appearances; among which comets, meteors, and eclipses held an important place';—'among which an important place was held by comets, meteors, and eclipses'.

In the following sentence, as the emphasis rests on the conditional clauses, these are with obvious good effect given last:—'Of what consequence are all the qualities of a doctrine, if that doctrine be not communicated; and communicated it is not, if it be not understood?'

The next is from Paley:—'Amongst the causes assigned for the continuance and diffusion of the same moral sentiments among mankind, we have mentioned *imitation*'. This is as it ought to be. He continues, 'The efficacy of this principle is most observable in *children*'; here too an important word occupies the close.

'Which of you, with taking thought, can add to his stature *one cubit*?' The emphasis here is on 'one cubit,' as making the strong point of the interrogation.*

'The author of this essay has reason for believing himself to be the first person who brought the word *utilitarian* into use': 'who brought into use the word *utilitarian*'.

'Eumenes, a young man of great abilities, inherited a large estate from a father long eminent in conspicuous employments': place 'a large estate' at the end, as the most emphatic circumstance.

'That there is some remaining vigour in the old man's system is clear.' Better—'Clearly, there is, in the old man's system, some remaining vigour'.

'Richard's himself again,' is well arranged for the sound; the most emphatic order would be 'Richard's again himself'.

* This is the form of the sentence in the authorised version of Luke xii. 25; in Matthew vi. 27, it is rendered differently: 'Which of you, by taking thought, can add one cubit unto his stature?' The emphasis of the Greek is in both instances what is stated above. In the Revised Version, though the two passages are brought into the same form, it is not the form that agrees with the true emphasis.

A similar criticism might be applied to 'So much for Buckingham'. Buckingham might properly be put first as a subject already known, and his fate would then make the proper circumstance for the close: 'For Buckingham, so much'. The original order has the advantage of bringing 'so much' into closer connection with the antecedent fact.

Richard's command 'off with his head,' might have been, for a similar reason, 'head off'. We are accustomed to the expression 'hands off,' which is the form of highest emphasis.

Handsome *is*, that handsome *does*.

'Wait here for First Class': 'For First Class, *wait here*'.

'Chaos umpire sits': 'sits Chaos umpire'.

As what he sees *is*, so have his thoughts been.

The rhythm is excellent, but neither balance nor emphasis is at its best: 'As is what he has seen, so is what he has thought,' would realise both qualities, although, in the circumstances, not necessarily to be preferred.

Here will I lie to-night,

But where to-morrow!

There is both emphasis and balance in this terse utterance; probably, however, the 'here' and 'where,' have an emphasis slightly higher than the words of time—'to-night,' 'to-morrow'. The 'but' is uncalled for; and the arrangement might be—

To-night my rest is here,

To-morrow—where!

'Confidence is a plant of slow growth, in aged bosoms': loose, as well as wanting in emphasis. 'In aged bosoms, confidence is a plant that grows slowly': 'the growth of confidence is slow'.

—Cassio, I love thee,

But never more be officer of mine.

This is highly effective. We may try a change, as an exercise of comparison—

—I love thee, Cassio,

But officer of mine be never more.

'The making of England,' as a title, is very impressive; still more so would be—'England *in the making*'.

The following are additional examples to show how attention to emphasis improves a sentence, both in clearness and in force.

'The conquest of Royalists was not his (Cromwell's) only service, or his only claim to supreme power.' 'Neither his only service, nor his only claim to supreme power, consisted in the conquest of Royalists.'

'What else could induce the sensualist to squander his all in dissipation and debauchery; to rush on ruin *certain and foreseen*?' The inversion of the usual adjective order is here appropriate, since it is in these adjectives that the force of the question is really expressed.

'When once enthusiasm has been turned into ridicule, everything is undone, except money and power.' This is the best order, if we go on to speak more fully of the exception thus made; but, if the exception be only a passing remark, we should say, 'everything but money and power is undone'.

'There is no talent so useful towards rising in the world, or which puts men more out of the reach of fortune, than discretion, a species of lower prudence' (Swift). Here the sentence is excellently arranged for throwing all the stress on 'discretion' as the subject at the end; and then the effect is spoiled by a loose phrase of explanation tagged on. Say: 'than the species of lower prudence that we call discretion'.

'That is the best part of beauty which a picture cannot express' (Bacon). Amend: 'which cannot be expressed by a picture,' the emphasis being on 'picture' as opposed to reality.

'Page 12 contains an exercise which should here be done.' The true emphasis lies on 'here,' as indicating the special time for doing it: 'which should be done here'.

'In all ages, and all countries, man, through the disposition he inherits from our first parents, is more desirous of a *quiet* and approving, than of a vigilant and tender conscience.' The emphasis is on 'quiet and approving,' as is clumsily indicated by the italics. Try a better arrangement: 'is not so desirous of having a conscience vigilant and tender, as that it should be quiet and approving'.

When two things are put into comparison, the more important deserves the place of emphasis:—'Mechanical arrangement appears to have even more influence upon diathermancy than chemical composition': 'chemical composition has less influence than mechanical arrangement'.

'Disapprobation or ridicule, from our sensitiveness on this head, causes shyness and blushing much more readily than approbation': 'Approbation does not cause shyness so readily as disapprobation or ridicule'.

'Science opposes to God Nature' (Sceley). The two emphatic words are 'God' and 'Nature,' science being the general subject of discourse. Say therefore, 'to God science opposes Nature'.

'Without sneering, teach the rest to sneer.' The second 'sneer' should not be in the place of emphasis. In a prose rendering, we could exemplify the proper emphasis thus:—'Without sneering himself, he could teach sneering to the rest'.

In such simple sentences as 'There you are,' 'What can the matter be,' it depends on the sense whether the verb or the complement should be last. When it is a question of existence or non-existence, the verb is the emphatic word—'Who would not laugh, if such a man there *be*?' When the stress lies on the complement, it is different—'Who would not weep if Atticus were *he*'.

There is a similar difference between 'there you *are*,' and 'there are *you*': the one signifies the fact of existence, the other puts stress upon

the party named by 'you': it is *you* that are there and not any one else. The same with 'so you are' and 'so are *you*'.

'Dust thou *art*, and unto dust shalt thou *return*,' is a perfect and proper balance. But if the first clause stood alone, the emphasis would properly fall upon 'dust'.

Beneath the starry threshold of Jove's court
My mansion *is*—

The sense probably would require the order—'is my mansion'.

'Let there be light, and there was light'. The emphasis here is on the creative energy, expressed by the verb of existence—'be'. Amended by Sir W. Hamilton—'Be there light, and light there was'. The change does not go far enough—'Light let there be, light there was'. Shorter still—And God said—'Light *BE*'; Light *is*. The first clause is given in quotation as the Deity's command; the second is a narrative of the result, using the historic present, for the sake of emphasis, instead of the past—'was'.

Examples from Latin.—The classical languages have an almost unlimited power of arranging the words in a sentence. This power is frequently used for the periodic construction; not so often for emphatic placing of important words. The suspension of the verb till the last, which is the usual way of making the period, clashes with the other effect. A few examples may be quoted in illustration.

Cesar's opening sentence has already been remarked upon under Brevity; we now adduce it in connection with emphasis:—'*Gallia est omnis divisa in partes tres*'. The sentence properly begins with *Gallia* as the subject. The emphasis of the predicate is on the words '*partes tres*,' and more especially on '*tres*'; and this also is secured by the arrangement adopted. Compare Lear, 'We have divided into *three* our kingdom': still better—'Our kingdom have we divided *into three*'.

The opening sentences in the *Annals* of Tacitus are—'*Urbem Romam a principio reges habuere. Libertatem et consulatum L. Brutus instituit.*' The order for emphasis would be—'*Urbem Romam, a principio, habuere reges. Libertatem et consulatum instituit L. Brutus.*'

The classical writers are not without examples of effective placing, as in this from Tacitus on the death of Vitellius:—'*nec quisquam adeo rerum humanarum immemor, quem non commoveret illa facies*'.

Virgil abounds in effective collocations. The allusion to Leander in the third book of the *Georgics* is introduced thus:—

Quid juvenis, magnum cui versat in ossibus ignem
Duras amor?

The emphatic words take the place of emphasis, and the very subsidiary verb '*versat*' is kept in the middle.

Again, we have, in Statius, a famous line, giving a theory of the origin of religion:—

Primus in orbe Deos fecit timor.

The emphatic word is *timor*, and the placing of *Deos* first, would still farther improve the distribution of emphasis.

In Mr. Arthur Sidgwick's edition of the first book of the *Æneid*, it is remarked that the first sentence gives with emphasis the leading points of the poem. The first line, however, is too over-crowded for emphasis:—

Arma virumque cano, Troiæ qui primus ab oris.

The distinct subjects '*Arma*' and '*virum*' are too close for their importance; a break would enhance the force of '*virum*'. There would be something gained by arranging thus, if otherwise allowable,—

Arma cano atque virum.

Both the *Iliad* and *Paradise Lost* have the advantage of starting an undivided theme. Pope's version is faithful to the lines of the *Iliad* :—

*Achilles' wrath, to Greece the direful spring
Of woes unnumber'd, heavenly goddess sing.*

Returning to Virgil, the line—

Sunt lacrimæ rerum, et mentem mortalia tangunt,

is exquisitely constructed, but had the metre permitted, the ending might have been '*tangunt mortalia*'.*

As, in an army on the march, the fighting columns are placed front and rear, and the baggage in the centre, so the emphatic parts of a sentence should be found either in the beginning or in the end, subordinate and matter-of-course expressions in the middle.

It may sometimes be the nature of the clause to refuse emphasis to itself; so that, though placed at the end, it does not interfere with the importance of a preceding clause. In the sentence, '*Dissipation wastes health, as well as time,*' the loose addition, '*as well as time,*' cannot deprive '*health*' of the stress that would naturally be put upon it.

LENGTH OF THE SENTENCE.

24. The Length of the Sentence, though largely involved in the other properties, has certain independent effects.

Short sentences are simple and direct; they also lend themselves readily to wit and epigram. Long sentences permit the expansion of a thought, and give room for indispensable qualifying circumstances. They also serve to group related facts, and thus establish a medium between the paragraph, and the individual statement; this will be brought out in the subsequent discussion of Unity. Farther, while shortness in a succession of sentences renders them abrupt and jerky, greater length gives scope for the majesty of rhythm and cadence. A style that alternates

* In general, it may be observed that the Latin and Greek writers seem to have felt more the emphasis gained at the beginning of the sentence than what is produced at the end.

the two kinds is, on the whole, most agreeable, and probably also the best as regards the distribution of the matter. Examples of every variety in this particular are so ready to hand, that they need not be quoted.

UNITY.

25. By Unity is understood, that every part of a Sentence should be subservient to one principal affirmation.

This short sentence is a perfect example of unity :—
'Approaching Paria—the earthly Paradise of Columbus—however careful a look-out was kept, no idol and no temple would be seen'.

Blair's rules on this point, together with his examples, have been copied by succeeding writers. They are these :—

(1.) In the course of the same sentence not to shift the scene. 'After we came to anchor, they put me on shore, where I was welcomed by all my friends, who received me with the greatest kindness.' Here the putting on shore completes one act, and what follows changes the scene, and should have made a new sentence.

(2.) To avoid crowding the sentence with heterogeneous subjects, is the same rule differently stated. 'Tillotson died in this year. He was exceedingly beloved both by King William and by Queen Mary, *who nominated Dr. Tennison, Bishop of Lincoln, to succeed him!*' The last clause, being a transition to a new subject, ought not to have been included in the same sentence.

'The usual acceptation takes profit and pleasure for two different things ; and not only calls the followers or votaries of them by the several names of busy and idle men ; but distinguishes the faculties of mind that are conversant about them, calling the operations of the first, wisdom, and of the other, wit : which is a Saxon word used to express what the Spaniards and Italians call *ingenio*, and the French *esprit*, both from the Latin ; though I think wit more particularly signifies that of poetry, as may occur in remarks on the Runic language.' There is here crowded into one sentence abundant matter for three.

(3.) To avoid excess of parenthetical clauses.

(4.) Not to add members after a full and perfect close. Temple says of Fontenelle, 'He falls so grossly into the censure of the old poetry, and preference of the new, that I could not read his strains without indignation ; *which no quality among men is so apt to raise as self-sufficiency*.' This last clause is an extraneous addition to the sentence, which is naturally closed at 'indignation'.

These disjointed rules are totally insufficient for bringing out the points connected with the Unity of the Sentence. We have often a choice of difficulties. Certain things have

to be stated somewhere ; and it may be the smaller evil to append them to a sentence with only a very slight bond of connection. Take the following example :—

‘ Dr. Crombie, an *alumnus* of Aberdeen, well known as the author of the “Gymnasium,” and, among other works, of an excellent treatise on the “Etymology and Syntax of the English Language,” was the man who, by the publication of the *Gymnasium* in 1812, and his distinguished success as a teacher at Greenwich, gave the great impulse, which was then so much needed, to the more careful cultivation of Latin Prose Composition in England, where it had been comparatively neglected for the writing of *sense* and *nonsensæ* verses, as if the ready knowledge of long and short syllables were the chief object, and therefore afforded the best proof of superior classical culture.’

This sentence becomes loose after ‘England’; were it to end there, it would be an unexceptionable sentence. Whether the remaining part should be added on, depends (1) upon whether or not the explanatory circumstance needs to be stated, and (2) upon whether or not a better position can be found for it, in some preceding or following sentence, or else in a re-arrangement of the present sentence. In fact, the question of Unity often carries us into the consideration of several contiguous sentences and brings the quality into relation with the laws of the Paragraph.

The same remarks would apply to the following sentence:—‘Nor is he altogether unlike Mirabeau in the style of his eloquence, our better appreciation of which, as well as our better knowledge of Pym and of this the heroic age of our history in general, we owe to the patriotic and truly noble diligence of Mr. John Forster, from whose researches no small portion of my materials for this lecture is derived.’

26. Clauses of Consequence, of Explanation or Reason, of Iteration, of Exemplification, of Qualification, and Obverse Clauses, are often separated by a semicolon or colon from the main statement, without necessarily marring the Unity of the Sentence.

‘Now surely this ought not to be asserted, unless it can be proved ; *we should speak with cautious reverence upon such a subject.*’ Here the second clause is a reason or justification of the main statement, and is properly included in the sentence. ‘Agriculture is the foundation of manufactures ; *the*

productions of nature are the materials of art.' This last clause may be viewed either as Explanation or as Iteration. Examples under all the heads indicated are of frequent occurrence.

27. In all styles of composition, it is often requisite to give in the same sentence several distinct facts; in which case, the only guiding consideration is comparative closeness of relationship.

If every distinct statement were always followed by a full stop, the style would be disagreeably broken up into curt sentences. Moreover, we should lose the advantage of having a division intermediate between a single affirmation and a paragraph. Every sentence may contain a plurality of statements, more closely allied than the matter of two successive sentences.

The following is an example of what is meant. 'By night sweet odours, varying with every hour of the watch, were wafted from the shore to the vessel lying near; | and the forest trees, brought together by the serpent tracery of myriads of strange parasitical plants, might well seem to the fancy like some great design of building, | over which the lofty palms, a forest upon a forest, appeared to present a new order of architecture.' Here three separate facts are expressed, and the including of them in one sentence is justified by their being more closely allied in meaning to one another than to the sentence following—'In the back-ground rose the mist, like incense'.

A narrator may often have to include in a sentence as many particulars as are contained in the following from Johnson's *Life of Prior*, which is adduced as a violation of unity:—

'He is supposed to have fallen, by his father's death, into the hands of his uncle, a vintner, near Charing Cross, who sent him for some time to Dr. Busby, at Westminster; but, not intending to give him any education beyond that of the school, took him, when he was well advanced in literature, to his own house, where the earl of Dorset, celebrated for patronage of genius, found him by chance, as Burnet relates, reading Horace, and was so well pleased with his proficiency that he undertook the care and cost of his academical education.'

The following description of the heart will illustrate farther the limitations of the rule:—

'The heart is a hollow muscle, its cavity being completely divided internally, by a longitudinal septum, into a right and a left lateral

chamber.' As the general plan of the description that follows, this is appropriately embraced in one sentence, though including particulars that are quite distinct.

'Each chamber consists of two cavities, one called an *auricle*, the other a *ventricle*, marked off from each other by a transverse constriction, which forms on the surface the *auriculo-ventricular groove*.' Unity would be satisfied here, even on the most rigid principles.

'The auricle and the ventricle of the same side open into each other, but those of the opposite sides do not communicate.' All occupied with the communications of the chambers.

'The two auricles are placed at the base of the heart; their walls are thin; they are separated from each other by the median septum, and receive blood from large veins.' Contains four distinct facts, no one of which can be called principal or subordinate. Yet their inclusion in one sentence is justified by the considerations that they are very short statements and together sum up all that is to be said about the auricles.

'The two ventricles lie below the auricles, have walls of considerable thickness, and form the most solid part of the organ; each is connected with a large artery.' Similar remarks would have to be repeated here as have just been made of the last sentence.

'Two longitudinal furrows, one anterior, the other posterior and less defined, correspond with the position of the median partition which separates the two ventricles within.' Two facts, though closely connected, are given here: the name of the 'longitudinal septum,' and the description of the corresponding external furrows.

'The right ventricle occupies more of the anterior, and the left ventricle more of the posterior, surface of the heart; the left ventricle reaches lower than the right, and so forms alone the apex of the heart, the longitudinal furrows and septum terminating a little to the right of the apex.' There might be a question raised whether the last clause should be included; but it is closely connected with the preceding statements, and is better given along with them.

The following expository passage illustrates yet more forcibly the point under consideration.

'The vague expectation of gaining advantages without employing proper means may be seen in those who are perpetually in search of short and easy roads to knowledge; flattering themselves, that by the indolent perusal of abridgments and compendiums, or the sacrifice of an occasional hour at a popular lecture, they will, without much application, imbibe that learning, which they see confers so much distinction on others. They forget that, from the very nature of the case, science cannot be obtained without labour; that ideas must be frequently presented to the mind before they become familiar to it; that the faculties must be vigorously exerted to possess much efficiency; that skill is the effect of habit; and that habit is acquired by the frequent repetition of the same act. Application is the only means of securing the end at which they aim; and they may rest assured, that all schemes to put them in possession of intellectual treasures, without any regular or strenuous efforts on their part, all promises to insinuate learning into their minds at so small an expense of time and labour that they shall scarcely be sensible of the process, are mere delusions, which can terminate in nothing but disappointment and mortification. It cannot be too deeply impressed on the mind, that application is the price to be paid for mental acquisitions, and that it

is as absurd to expect them without it as to hope for a harvest where we have not sown the seed.'

Here every sentence contains a number of distinct statements; yet none of the sentences can be considered to violate a true conception of Unity. The justification is that the statements of each sentence are more closely connected than with those that precede or follow.

28. Inasmuch as it is by stops, or punctuation, that sentences are visibly separated, and their constituent parts marked off, punctuation should follow the structure of the sentences.

The comma, semicolon, colon, and full stop, are the points that indicate gradation in the breaks of meaning; and the propriety of each is governed by that circumstance.

To profess to give complete rules for punctuation, under Grammar, is to mistake the uses of the principal stops. Thus, within the sentence, the respective places of the comma and of the semicolon, do not depend upon Grammar, but upon meaning. The full stop is used to mark the end of the sentence; but whether or not the sentence is closed at the proper place, depends on the meaning.

The following passages exemplify the more ordinary violations of Unity.

'Luther was called to the Diet of Worms. He held fast to his statements, and caused his name to be published abroad to the world, and died at his birthplace on February 16, 1546.' The last clause is much too great a leap from the preceding one, especially considering the closeness of connection with the former sentence. If the first sentence and the first clause of the second be united, the last two clauses might then be allowed as one sentence.

'I will suppose that you have no friends to share or rejoice in your success in life,—that you cannot look back to those to whom you owe gratitude, or forward to those to whom you ought to afford protection; but it is no less incumbent on you to move steadily in the path of duty: for your active exertions are due not only to society, but in humble gratitude to the Being who made you a member of it, with powers to serve yourself and others.' The sentence should certainly be completed at 'protection'; the break is too great for a mere separation of clauses, the first being a case supposed, and the second the discussion of it. About the next break there may be some doubt; but a full stop would lend greater emphasis to the important statement here contained in the second clause. The 'for' would then be dropped, and a third sentence would begin, 'Your active exertions,' &c.

'One man pursues power in order to wealth, and another wealth in order to power, which last is a safer way, and generally followed' (Swift). Standing alone, this sentence may be considered to violate Unity; the second half seems too far apart in meaning from the first, while it also interferes with the force of the antithetical statement. Yet the decision must really depend on what follows.

'Imagination is that faculty which arouses the passions by the impression of exterior objects; it is influenced by these objects, and consequently it is in affinity with them; it is contagious; its fear or courage flies from imagination to imagination; the same in love, hate, joy, or grief; hence I conclude it to be a most subtle atmosphere.' There is too much here for one sentence, and it illustrates a common result of such overcrowding; all the particulars are made to appear co-ordinate, while really holding different relations to each other. The second clause is closely connected with the first, being a farther explanation of it. These two should stand as one sentence. The third clause, 'it is contagious,' is a new and independent assertion, not at all implied in the definition just given. It should begin a distinct sentence; and as the following clauses are all intended to expand or confirm it, they also should be included along with it.

Contrast this with the following: 'I found it to be true, that a true-bred merchant is the best gentleman in the nation; that in knowledge, in manners, in judgment of things, the merchant outdid many of the nobility; that having once mastered the world, and being above the demand of business, though having no real estate, he was then superior to most gentlemen, even in estate; that a merchant in flush business and a capital stock is able to spend more money than a gentleman of £5000 a-year estate; that when a merchant spent, he only spent what he got, and not that; and that he laid up great sums every year. That an estate is a pond; that a trade is a spring; that if the first is once mortgaged, it seldom gets clear, but embarrassed the person for ever; but the merchant had his estate continually flowing' (Defoe). Though there are a great number of separate particulars given here, the sentence cannot be objected to on grounds of Unity; they are all in the same position as things that were 'found'. The chief consideration in a case of this kind is the danger of weariness by prolonging the sentence without a pause; and accordingly, though the construction is not interrupted, a period is used before the end. The place chosen is a sufficient pause, and the effect would be aided by repeating 'I found'.

The next case violates Unity, though very much shorter: 'It is just a year and a half since the foundation stone was laid, and the cost of the building is £10,000'. The two things are so distinct that they should stand in independent sentences.

The following is from Barrow: 'There are extant numberless books, wherein the wisest and most ingenious of men have laid open their hearts, and exposed their most secret cogitations unto us; in pursuing them we may sufficiently busy ourselves, and let our idle hours pass gratefully; we may meddle with ourselves, studying our own dispositions, examining our own principles and purposes, reflecting on our thoughts, words, and actions, striving thoroughly to understand ourselves; to do this we have an unquestionable right, and by it we shall obtain vast benefit.' There is matter for several sentences. The first and second members might be included in one sentence, while the third should make a sentence by itself. As to the last member, the first clause of it would require the separation of a distinct sentence, though the second clause, if standing alone, might have united with the preceding sentence.

THE PARAGRAPH.

1. The division of discourse next above the Sentence is the Paragraph. It is a collection, or series, of sentences, with unity of purpose.

Between one paragraph and another, there is a greater break in the subject than between one sentence and another. The internal arrangement comes under laws that are essentially the same as in the sentence, but on a greater scale.

The Paragraph Laws are important, not only for their own sake, but also for their bearing on an entire composition. They are the general principles that must regulate the structure of sections, chapters, and books. The special laws applying to different kinds of prose composition—Description, Narrative, Exposition, and Persuasion—cannot supersede those general principles; they only deal with the matter in hand from a higher point of view. Apart from the application of these higher laws, we may adapt an old homely maxim, and say, ‘Look to the Paragraphs, and the discourse will take care of itself’.

DISTRIBUTION INTO SENTENCES.

2. The consideration of the Unity of the individual Sentence leads up to the structure of the Paragraph, as composed of sentences properly parted off.

We have seen that, in adjusting sentences, the comparative breaks of meaning in the successive statements must be attended to; whence the unity of the sentence enters into the domain of paragraph law.

The following example, from Helps’s *Spanish Conquest in America*, is a study of distribution in a Narrative paragraph. The subject is an expedition of Ojeda along the American coast near the River Darien. He captured a number of Indians and a quantity of gold in the course of his voyage, and, disembarking, founded San Sebastian.

“Ojeda sent his stolen gold and Indians home to Saint Domingo, “in order that more men and supplies might be despatched to him ;

"and he inaugurated the building of his new town by a foray into the territories of a neighbouring Indian chief, who was reported to possess much gold." Here two separate facts are stated in one sentence, the author judging it inexpedient to devote a sentence to each. The facts are closely related in time, and the separation of a semicolon is thought enough for them. The concluding clause is explanatory, but it is an explanation that also saves a narrative clause. It suggests the purpose of the expedition, namely, the search for gold, and at the same time accounts for it.

"This foray, however, produced nothing for Ojeda, and his men were soon driven back by clouds of poisoned arrows." Again two distinct facts are brought together, mainly to avoid the multiplication of short sentences. In reciting the four statements now given, the writer has thought fit to introduce the sentence break between the second and the third. But a minute attention to the comparative degrees of intimacy of the four facts, might suggest the end of the first as the greater break; the second, third, and fourth being all related to the one matter of the foray against the Indians.

The author now commences a new paragraph, to suit the transition to a new subject.

"How their people should be fed, seems always to have been a secondary consideration with these marauding governors; and, indeed, on like occasions, in all periods of the world, it appears as if gold were supposed to be meat, drink, and clothing, the knowledge of what it is in civilised communities creating a fixed idea of its universal power, of which people are not able to divest themselves." The second member of this sentence is a sort of generalization of the remark contained in the first, which is itself a general observation prefatory to the next part of the narrative. Long as this second member is—being a general maxim burdened with a clause of reason or explanation,—the writer did well to place it as an appendage to the previous clause, to which it ought to be kept in subordination. This will be seen still better from the next sentence.

"Famine now began to make itself felt at St. Sebastian." This sentence joins on naturally to the first part of the foregoing, and would not have joined on so well to the second part, if that had been made a separate sentence. The author has thought fit to confine this sentence to a single fact. The brevity of it makes a not unacceptable contrast to the length of the preceding.

"Just at this point of time, however, a supply from a most appropriate quarter came suddenly to the aid of the hungry inhabitants of the new town." A single statement occupies this sentence also. It might have been coupled with the foregoing, although, on the whole, the present arrangement is preferable.

"There came in sight a vessel, which had been stolen from some Genoese by its commander Bernardino de Talavera, who was bringing it to the new settlement, as being a place where the title to any possessions would not be too curiously looked

"into." The first clause—"There came in sight a vessel"—contains the only fact essential to the narrative, but the author indulges in a little digression or by-plot, informing the reader how the vessel came. Such digressions are unavoidable, and often proper in narrative; and one mode of keeping them from trenching on the main story is to make them subordinate members of a sentence whose principal is the main story. To erect them into distinct sentences, on the plea of unity, would be to substitute a greater evil for a less.

"The supplies which this vessel brought, were purchased by Ojeda, and served to relieve for a moment the famishing colony." The principal subject connects the sentence with the principal member of the foregoing—"There came in sight a vessel,"—and the digressional explanation is no more heard of. The sentence itself contains two facts, so nearly allied that a comma is enough to divide them.

"But their necessities soon recommenced; and, with their necessities, their murmurings." The break between this and the foregoing is enough to make a distinct sentence. Also its two component facts are, as in the former case, nearly related, and proper to be joined in the same sentence. It is probable that there would not have been even a semicolon pause, but for the occurrence of the two commas enclosing the phrase 'with their necessities'.

"The Indians also harassed them by perpetual attacks, for the fame of Ojeda's deeds was rife in the land, and the natives were naturally very unwilling to have such a neighbour near them." The change of subject requires a new sentence; the main clause is followed by two clauses of reason or explanation, so necessary as to be added on with merely a comma break.

"The Spanish Commander did what he could to soothe his people, by telling them that Enciso, the partner in his expedition, and his alcalde, was coming; and, as for the Indians, Ojeda repelled their attacks with his usual intrepidity." Here again are two distinct but connected facts. The connection, however, is not of the closest kind; and two sentences would not have been improper.

"His Indian enemies, however, began to understand the character of the man they had to deal with, and, resolving to play upon his personal bravery, which amounted to fool-hardiness, they laid an ambushade for him." This has three statements, but the last contains the action, and the two others are merely preparatory. A good example of a narrative sentence.

"The Indians then feigning an attack, Ojeda rushed out with his wonted impetuosity, until he came within reach of their ambushade, which concealed four bowmen." The circumstances here given all concur in describing a single action. The unity is perfect. The participial form of the commencing clause is skilfully chosen, so as not to interfere with the prominence of the principal subject, Ojeda.

"These discharging their poisoned arrows, one of them passed

"through his thigh; and this was the first time, strange to say, in his adventurous and riskful life, that he had been wounded." Again we have a unity in the action. The participial form commences for the same reason as before; the second member is an explanatory clause of the periodic form, rightly included in the same sentence.

"No veteran, however, could have shown more indifference to pain in the remedy which he insisted upon adopting." This is properly made a new sentence; its structure, however, is not free from exception. The place of the principal subject is occupied by a subordinate word—'veteran'; and there is an awkwardness in the connection of the parts. Better thus: 'Nevertheless, the remedy that he insisted on adopting, showed him to surpass any veteran in indifference to pain'.

"He ordered two plates of iron brought to a white heat to be tied on to the thigh, threatening the reluctant surgeon to hang him if he did not apply the remedy." This also contains a single action, and therefore is in accordance with the most rigorous demands of unity.

"It was so severe that it not only burnt up the leg and the thigh, but the heat penetrated his whole body, so that it became necessary to expend a pipe of vinegar in moistening the bandages which were afterwards applied." Otherwise:—"So severe was the application, that not only were the leg and the thigh burnt up, but the heat penetrated his whole body, and, in moistening the bandages that were afterwards applied, they had to expend a pipe of vinegar". The sentence is an explanatory addition to the foregoing, and might have made one with it, but for the length and the prolixity of the resulting compound. It was also, perhaps, desirable not to accumulate the horrors of the transaction in one unbroken string.

"All this torture Ojeda endured without being bound." The impressiveness of the fact stated justifies the separateness of this brief sentence.

"Would that this terrible energy and power of endurance had been given to a career more worthy of them!"—Appropriately closes the paragraph. The last few sentences digress from the main story, to recount the incidents personal to the chief; and after such a digression, it is desirable to resume the narrative in a new paragraph.

The passages to be given under the next, and following, Paragraph Laws, will continue the exemplification of the Distribution in Sentences.

EXPLICIT REFERENCE.

3. The bearing of each sentence of a Paragraph on the sentences preceding needs to be explicit.

On the supposition that a paragraph is not a string of random or detached utterances, but a connected whole, the nature of the connections must be made apparent.

4.—I. One mode of explicit reference is the employment of suitable Conjunctions.

Conjunctions connect sentences and clauses. Those of the co-ordinating class are used to connect sentences and co-ordinate clauses; those of the sub-ordinating class, to relate a sub-ordinate clause to a principal in the same sentence.

5. CUMULATIVE Conjunctions, conjunctive adverbs and phrases, a sub-division of the Co-ordinating conjunctions, frequently connect sentences. They add a new statement having the same bearing as those that precede.

The head and representative of the list is **AND**. Others are—Also, Yea, Likewise, So, Similarly, In like manner, First, Secondly, &c., Again, Besides, Then, Too (following another word), Further, Moreover, Furthermore, Add to this (which). These are all quite common. The phrases 'Yet another,' 'Once more,' for adding to a cumulation already very much extended, are familiar to the readers of Mr. Herbert Spencer.

6. Certain of the **ADVERSATIVE** conjunctions are applied to indicate the mutual bearing of consecutive sentences.

Some of the members of this subdivision are termed *Exclusive*, because they indicate the exclusion of a circumstance that would otherwise be allowable. 'Else,' 'Otherwise,' are the chief examples; they occasionally introduce sentences, but owing to the intimacy of union that they express, their chief application is to unite clauses.

Those termed *Alternative* sometimes form a link between two sentences; for example, Or and Nor. When 'nor' is used without 'neither' preceding, it is commonly in the sense of 'And not': 'Nor would he have been mistaken'; 'And he would not have been mistaken'.

We may have one sentence commencing with 'Either' and the next with 'Or'; and so with Neither and Nor. But, in general, these indicate a closeness of connection,

such as requires the members to be kept within the same sentence.

The group of Adversative conjunctions represented by **BUT** (called *Arrestive*) very often fulfil the office of relating consecutive sentences. They are—But then, Still, Yet, Only, Nevertheless, Notwithstanding, However, At the same time, For all that. These may operate on a great scale, covering not only the sentence, but the paragraph. An entire paragraph is not unfrequently devoted to arresting or preventing a seeming inference from one preceding, and is therefore appropriately opened by But, Still, Nevertheless, &c.

Owing to the looseness in employing these strong conjunctions, a sentence merely cumulative in its bearing upon what precedes, is not unfrequently introduced by 'But'.

7. Many of the conjunctions indicating Effect or Consequence, called *ILLATIVE*, often connect sentences, being applicable in Reasoning and Argument. They are—Therefore, Wherefore, Hence, Whence, Consequently, Accordingly, Thus, So, Then, So then, So that, How much more.

An effect or consequence may be given in the sentence containing the cause or reason. It is also common to employ a separate sentence; whence the foregoing are reckoned Paragraph conjunctions.

8. Besides the regular Conjunctions, there are various words and phrases serving for reference.

Thus the expressions for the very important end of stating *opposition* or *negation*, involve a reference to what went before: On the contrary, Contrariwise, On the other hand, Conversely, Obversely. Of these, the only one properly signifying negation is the first (On the contrary). The others are frequently misused for that signification. 'On the other hand' properly means alternative. 'Conversely' is, in strict logic, transposing the terms of a proposition (Some English are wise; some wise men are Englishmen). 'Obversely' denies the opposite of a proposition (All men are mortal; no men are immortal), which is to re-affirm it from the other side.

'Nay' is an old-fashioned word for introducing an

opposite statement with some emphasis ; but now chiefly used to extend or intensify something just mentioned.

For *returning after a digression*, we employ the phrases—To return, To proceed, To resume.

In *summing up*, we have—In short, In a word, In one sentence, On the whole, To conclude, In conclusion, To sum up, To recapitulate

Transition to a new line of remark is introduced by—Hitherto, Up to this point, Formerly, So far, Thus far.

9. The SUBORDINATING Conjunctions (Because, If, That, In order that, Provided, When, &c.) most usually join a subordinate clause to a principal in the same sentence. Occasionally, however, a subordinate statement rises to such importance as to be placed in a sentence apart.

This happens with 'For,' when introducing a reason. It also happens with the phrase 'Provided that,' especially in Acts of Parliament. The conjunctions of negative condition, 'Unless,' &c., are sometimes employed.

Scarcely any others of the class are found connecting sentences. We may be satisfied of this by observing the employment of—Because, If, Though, In order that, Since, So as, When, While. These often *begin* a sentence, but usually to indicate subordination to a clause following.

Campbell remarks on the arbitrariness of usage in making 'For' a paragraph conjunction, and refusing the same latitude to 'Because'.

10. There are Demonstrative phrases for making a special reference to a preceding sentence:—In this case, In that case, That being so, In these circumstances, In the manner now described, By such proceedings as have been detailed, Under the foregoing arrangement, After what has now been said, Not that all men are so affected.

A Relative pronoun refers one clause to another in the same sentence ; but rarely connects two successive sentences. The old English usage of commencing a sentence with 'who' for 'and he,' is now obsolete ; the reason being

that the relative expresses a close connection between the members joined.

The demonstrative phrase of reference does not always commence the sentence. It may be the object of a verb, as 'Even although he had foreseen *this consequence*'. Or it may stand in other positions: 'The general, *in this emergency*, trusted to his cavalry'. The article and a general word is enough for a reference. '*The event* deceived him'; '*the case* was not so bad'.

11.—II. In many instances, no connecting words are used between consecutive sentences, their absence having a distinct meaning.

Connectives generally—pronouns and conjunctions—having a tendency to load and encumber the composition, they are dispensed with as far as possible. But their omission has its own signification, and is suited to certain definite cases.

12. When a sentence either iterates or explains what goes before, a conjunction is unnecessary.

These are perhaps the cases where the connection is oftenest a blank. The same omission characterizes the sentence; a member that iterates, or one that explains, is without a conjunction. In these instances, the nature of the reference is supposed to be shown by the meaning. When there is any doubt, specific phrases may be employed. Thus, for *iteration* we say—In other words, It comes to the same thing, This is equal to saying, To vary the statement. For *explanation*:—In point of fact, The explanation is, We may account for the fact, &c.

The omission extends to obverse iteration likewise:—'They shall build houses, and inhabit them; and they shall plant vineyards, and eat the fruit thereof. They shall not build, and another inhabit; they shall not plant, and another eat.'

13. In cumulative statements, the omission of conjunctions prevails extensively.

When a number of particulars are given in succession—whether descriptive, narrative, or expository—they are presumed, in the absence of any contrary indication, to have a common bearing.

As the omission of connectives is not restricted to this case, the cumulative conjunctions must be inserted, should there be any danger of some other interpretation being put upon their absence; as, for instance, when any sentence might be supposed to iterate, or to explain a preceding.

What is done in a sentence, when several words or members in succession are cumulative—namely, to insert the conjunction only before the last—is likewise done in the paragraph.

Several of the cumulative conjunctions involve the additional meaning of comparison, as *Thus, So, Likewise, Accordingly*. This renders them less easily dispensed with; still we find them occasionally omitted. 'Beware of the ides of March, said the Roman augur to Julius Cæsar: Beware of the month of May, says the British Spectator to his fair countrywomen.' The mere fact of juxtaposition shows that the two sentences are to be thought of together, and if the mind can readily perceive the relation, it is left unsignified.

14. In the statement of a consequence, the connective is sometimes omitted, when special energy is to be expressed.

When something is stated as a cause, we are prepared for the statement of the effect; and if the feelings are roused, the abrupt transition is more suitable. 'The result of this week must convince you of the hopelessness of farther resistance. *I ask the surrender of your army.*'

'I have been bullied,' said the Countess of Dorset to Charles the Second's Secretary of State, who suggested a member for her pocket burgh; 'I have been bullied by an usurper, I have been neglected by a court, but I will not be dictated to by a subject. *Your man shu'n't stand.*'

Belinda smiled: (and all) the world was gay.

'If the king gets this veto, what is the use of the National Assembly? We are slaves; all is done.'

See, as an example of total omission of connectives, the Song of Moses:—'The enemy said, I will pursue, I will overtake, I will divide the spoil; my lust shall be satisfied upon them; I will draw my sword, my hand shall destroy them. Thou didst blow with thy wind, the sea covered them; they sank as lead in the mighty waters.'

15. It is remarked by Campbell that the omission of connectives succeeds best, when the connection of the thoughts is either very distant or very close.

‘When the connection in thought is very distant, the copulative appears absurd, and, when very close, superfluous. For the first of these reasons, it is seldom that we meet with it, except in the Bible; and for the second, it is frequently dropt in familiar narrative, where the connection is so obvious as to render it useless.’

16.—III. The reference may be made by repeating either literally or in substance, the matter referred to.

The repetition is prefaced by such expressions as, We have now seen, We have already stated, As has just been said, It was formerly laid down, It was remarked above.

This mode becomes more necessary, when we refer some way back.

17.—IV. The reference may also be indicated by the mode of arrangement of the sentence. Inversions often have this end in view.

‘Entering the gulf, he endeavoured to find the River Darien. *This river* he could not discover, but he disembarked on the eastern side of the gulf.’

The following passage could be improved on the same principle.

‘Early in the morning, the nobles and gentlemen who attended on the king, assembled in the great hall of the castle, and here they *began to talk* of what a dreadful storm it had been the night before. But Macbeth could scarcely understand *what they said*, for he was thinking of something worse!’ ‘*What they said*, Macbeth could scarcely understand.’

‘To a mind *thus disposed*, no part of creation is indifferent.’

Compare ‘These are the cases that make difficulty,’ with ‘The cases that make difficulty are these’.

‘As to the murderer, he was walking rapidly backwards and forwards in the parlour, audible but not visible at first, being engaged with something or other in that part of the room which the door still concealed, *What the something might be*, the sound soon explained,’

On the point of explicit reference, the writings of De Quincey deserve especial mention.

The following sentence will furnish a short example. Words serving the function of reference to what precedes, are marked in italics.

'If we do submit to *this narrow valuation of style, founded on the interest of the subject to which it is ministerial* [repetition in substance of what is referred to], still, *even on that basis*, we English commit a capital blunder, which the French earnestly and sincerely escape; for, *assuming that the thoughts involve the primary interest*, still it must make all the difference in the world to the success of *those thoughts*, whether they are treated in the way best fitted to expel the doubts or darkness that may have settled on them; and, secondly, in cases where the business is, not to establish new convictions, but to carry old convictions into operative life and power, whether they are treated in the way best fitted to rekindle in the mind a practical sense of their value.' It will be noticed that the phraseology of reference makes a considerable part of the sentence. Such profuseness is characteristic of the author.

The explicit reference of each sentence to what precedes is important, not only because in itself it contributes to Clearness, but also on account of its bearing on the Unity and the Consecutiveness of the Paragraph. It has a similar effect in the Paragraph to what the periodic structure has in the Sentence. When the mutual relation of the Sentences is thus made apparent, a writer is less likely to be led into irrelevant digressions interfering with the Unity of the whole, or to permit his sentences to succeed each other in an unnatural order.

The passage now to be adduced will refer both to Sentence Distribution and to Explicit Reference. It is from De Quincey's Incident on the English Mail. In order to study the grouping of sentences, we shall occasionally have to quote several together:—

"(1) Suddenly, from thoughts like these, I was awakened to a sullen sound, as of some motion on the distant road. (2) It stole upon the air for a moment: I listened in awe; but then it died away. (3) Once roused, however, I could not but observe with alarm the quickened motion of our horses. (4) Ten years' experience had made my eye learned in the valuing of motion; and I saw that we were now running thirteen miles an hour."

As to Grouping, if we study the breaks in these four sentences, we find them unequal. More especially do the first and second come closer in meaning than either the second and third, or the third and fourth. We might include in the same sentence all that relates to the sound. Instead of a full stop after 'distant road,' a colon break might be substituted, and the two sentences made into one. The change of subject in (3), requires a new sentence—'Once roused'. Also, the fourth is sufficiently different from the third to justify a new sentence. The ideas are no doubt closely related—viz., observing with alarm the motion of the horses, and intimating the author's experience in the valuing of motion; still, the transition

amounts to something, and a new sentence is not improper. The fourth sentence gives two statements, so close as to be both properly included, with a semicolon break. The connection, expressing cause and consequence, could have been still closer:—"Ten years' experience *having* made my eye learned in the valuing of motion, I saw that we were—".

We may remark, next, as illustrating Reference, the demonstrative phrase '*like these*' (sentence (1) referring back to the previous paragraph. In sentences (1) and (2), there is no conjunction till we come to 'but then,' the continuity of the meaning being shown by the absence of a conjunction, and the use of the pronoun 'it,' in beginning the second sentence. In the third sentence, 'however' is a word of reference. The connection of the fourth sentence—"Ten years' experience"—with the third is cumulative, the appropriate conjunction 'And' being dispensed with; its absence does not lead to any misapprehension of the intended bearing.

"(5) I pretend to no presence of mind. (6) On the contrary, "my fear is that I am miserably and shamefully deficient in that "quality as regards action. (7) The palsy of doubt and distraction "hangs like some guilty weight of dark unfathomed remembrances "upon my energies, when the signal is flying for *action*. (8) But, "on the other hand, this accursed gift I have, as regards *thought*, "that in the first step towards the possibility of a misfortune, I see "its total evolution; in the radix of the series I see too certainly "and too instantly its entire expression; in the first syllable of the "dreadful sentence, I read already the last."

After a very short statement, like sentence (5), it is to be seen if what follows has a sufficiently close connection to be included in the same sentence. Now sentence (6) is simply the obverse of (5), which is one of the closest of relationships. The two may be contained in one sentence with the greatest propriety. Still, we have to look ahead, and see the connection with what is to follow. Well, (7) is really an iteration and expansion of (6), and should not, in principle, be separated from that by a full stop. The only question is as to overloading, if all the three were fused into one. From this point of view, there appears no serious objection; the resulting sentence is neither very long nor very involved. It closes at a sufficient break as regards (8), which is such as to require the start of a new sentence. The transition of meaning is much greater, than in either of the two previous cases; that is from (5) to (6), and from (6) to (7). The author changes the subject from *action* to *thought*, which is a novel point of view. That point of view he takes up and disposes of in a long sentence of three members, with semicolon breaks; the second and third members, being figurative illustrations of the first, are properly coupled with it in the sentence. Thus, the four sentences are resolvable into a symmetrical couple. The explicit reference is shown in the phrase 'On the contrary' in (6), and in the analogous phrase, 'on the other hand,' introducing (8). The members of the two resulting sentences are of a kind that emphatically dispenses

with conjunctions: the second and third being merely different expressions of the first, to insert an 'and' would be wrong.

"(9) It was not that I feared for ourselves. (10) *Ua*, our bulk and impetus charmed against any peril in any collision. (11) And I had ridden through too many hundreds of perils that were frightful to approach, that were matter of laughter to look back upon—the first face of which was horror, the parting face a jest—for any anxiety to rest upon our interests. (12) The mail was not built, I felt assured, nor bespoke, that could betray *me* who trusted to it for protection. (13) But any carriage that we could meet would be frail and light in comparison to ourselves."

The first of these five sentences announces the idea that is sustained and expanded in the three following. They might well be grouped in a single sentence, so far as concerns closeness of meaning. The length, however, would be excessive and unusual; and the end of (11) might be a convenient break; while (12) and (13), would go naturally into one, as a contrasting couple divided by a semicolon. The coupling of these two is farther justified by the break at the end of (13).

As regards reference, there is no need for a conjunction at the beginning of (10)—a sentence purely explanatory. For that matter, the same may be said of (11); but with this difference, that it couples or adds a second distinct explanation, and for that a cumulative conjunction is proper to distinguish it from a different wording of the same explanation. The new circumstance is so distinct from the previous one, that a more emphatic conjunction of the cumulative class might have been chosen, as 'moreover'. There is no conjunction commencing (12). 'The mail was not built—'; the abruptness lending emphasis to the thought, without doing anything to mislead. The 'But' at the commencement of (13) is necessary to shew the relation between it and (12). With our suggested coupling of the two, it becomes simply a sentence conjunction.

"(14) And I remarked this ominous incident of our situation. (15) We were on the wrong side of the road. (16) But then, it may be said, the other party, if other there was, might also be on the wrong side: and two wrongs (might) 'would' make a right. (17) *That* was not likely. (18) The same motive which had drawn *us* to the right-hand side of the road, viz., the luxury of the soft beaten sand, as contrasted with the paved centre—would prove "attractive to others."

We have still an excessive multiplication of short sentences, to the detriment of the paragraph. The break of meaning at the commencement justifies a new sentence: not so the transition to (15) and (16). If we do not choose to group the three—(14), (15), (16), we should at least group the two—(14), (15). Out of those remaining, we could make two. There is something to be said for keeping (16) and (17) distinct: (16) is already made up of two members with a semicolon break; while the author evidently intends to introduce (17) with special emphasis, in which he is aided by starting a new

sentence. The scope of (18), however, is such as to make it an explanatory addition to the foregoing sentence. It gives the justifying reason of the strong declaration—‘*That* was not likely’: and a fact and its reason should always be closely connected.

The references in these sentences are plain. Between (14) and (15) there is no conjunction required. After ‘I remarked so and so,’ the thing remarked is usually given at once without a connecting word. Sometimes ‘namely’ intervenes in such a case. The introductory words ‘But then,’ in (16), are essential to point out the adversative character of the sentence, in relation to the foregoing. The reference in (17) is given by an emphatic demonstrative ‘*That*’; while (18) is a pure case of explanation or reason, and is appended to the fact explained without a conjunction.

“(19) The two adverse carriages would therefore, to a certainty, “be travelling on the same side; and from this side, as not being “ours in law, the crossing over to the other would, of course, be “looked for from *us*. (20) Our lamps, still lighted, would give the “impression of vigilance on our part. (21) And every creature that “met *us* would rely upon *us* for quartering. (22) All this, and, if “the separate links of the anticipations had been a thousand times “more, I saw, not discursively, or by effort, or by succession, but by “one flash of horrid simultaneous intuition.”

After the remarks already made, little needs to be said as to these four sentences, with which the author concludes the paragraph. The first (19) contains two members, and is a good self-contained sentence. The next (20) is, no doubt, nearly related in meaning to its predecessor, but it starts a distinct fact, viz., the lamps being lighted,—which justifies a new sentence. So close, however, is the connection with (21), that the junction of two such short sentences is desirable. The conclusion (22) rightly makes a sentence apart; being a sort of summary or retrospect of the predominating thought of the paragraph.

In the matter of reference, we may remark the connection of (19) with what went before, as shown by the illative conjunction ‘therefore’. Between (19) and (20) there is no conjunction; the cumulative connection is left unexpressed. The omission does not extend to (21), which commences with ‘And’. The circumstance expressed in the sentence is neither a repetition of the preceding sentence, nor yet an explanation or inference; but is supposed to add something new and distinct. The final sentence begins with the demonstrative words ‘All this,’ brought to the beginning, by the inversion of object and verb; one of the common occasions for that inversion in prose.

We now see that, by applying the principle of grouping related facts, so as to divide the sentences at the points where the breaks or transitions are greatest, the twenty-two sentences in the foregoing paragraph, may be advantageously reduced to seven or eight.

PARALLEL CONSTRUCTION.

18. When several consecutive sentences iterate or illustrate the same idea, they should, as far as possible, be formed alike. This may be called the rule of Parallel Construction.

The principal subject and the principal predicate should retain their positions throughout. We ought not to seek variety by throwing a principal into a subordinate place.

The disposition of corresponding expressions in corresponding places, already recognised for the Sentence, is no less important, as a means of intelligibility, in the array of the Paragraph.

Macaulay's Milton contains the following paragraph; where the principal subject (variously worded) is retained in the place of prominence throughout.

'The most striking characteristic of the poetry of Milton, is the extreme remoteness of the associations by means of which it acts on the reader.' This, in accordance with the next law, is also the theme of the paragraph. *'Its effect is produced, not so much by what it expresses, as by what it suggests; not so much by the ideas which it directly conveys, as by other ideas which are connected with them.'* A sentence of iteration in varied phrase. *'He electrifies the mind through conductors.'* Under the Expository art, this would be called an Illustration. *'The most unimaginative man must understand the Iliad; Homer gives him no choice, but takes the whole on himself, and sets his images in so clear a light that it is impossible to be blind to them.'* A contrasting sentence, not quite so well managed; the Iliad or Homer should have had the place of prominence, instead of 'the unimaginative man'. Out of the present connection, this clause would have gained emphasis by closing with the Iliad; but here it is preferable to say *'The Iliad must be understood by the least imaginative of men'*; with which the second clause corresponds. *'Milton does not paint a finished picture, or play for a mere passive listener. He sketches, and leaves others to fill up the outline; he strikes the key-note, and expects his hearer to make out the melody.'*

To take another example.

'*Heracleitus of Ephesus*, who may be placed in the line of the Ionic Philosophers, is stated to have flourished about 504 B.C. The active part of *his* life probably belonged to the last part of the fifth and the first part of the sixth century. *He* may be considered as nearly contemporary with *Æschylus*. The obscurity of the written style in which *he* expressed his philosophical opinions, became proverbial.' The parallelism is preserved in all these sentences but the last. Say rather, '*He* became proverbial for having written his philosophical opinions *in an obscure style*'. Besides restoring the subject to its place, this arrangement improves the predicate; the emphatic expression being put last.

It does not violate the parallel construction to place the main subject, for the sake of emphasis, at the end of the first sentence. Such sentences as this—'*There is not a work of human policy so well deserving of examination as the Roman Catholic Church*,'—are to be held as merely propounding the theme for consideration; they do not as yet affirm any of its important predicates. After the subject is thus propounded, it must take its proper position, and be maintained in that position throughout. '*The history of that church joins together the two great ages of human civilisation. No other institution is left standing which carries the mind back to the times when the smoke of sacrifice rose from the Pantheon, and when camelopards and tigers bounded in the Flavian amphitheatre. The proudest royal houses are but of yesterday, when compared with the line of the Supreme Pontiffs. That line we trace back in an unbroken series, from the Pope who crowned Napoleon in the nineteenth century, to the Pope who crowned Pepin in the eighth, &c.*' The second and third sentences are contrasting or obverse sentences, and their subject takes the place corresponding to the main subject; by which means the parallelism is maintained.

In the Lord's Prayer, the balance would be completed by the inversion—'*Thy name be hallowed*'.

The Beatitudes, in the Sermon on the Mount, offer a familiar example of balance extended to the paragraph. The sentences are all inverted alike; the emphasis in each resides in the subject, which is accordingly placed last.

In the same chapter, there are other instances of parallelism: '*Ye are the salt of the earth*'; '*ye are the light of the world*'. The form—'*Ye have heard that it was said—but I say unto you,*' is five times repeated in substantially the same form.

The following is an example of sustained parallelism:

"With such feelings, both parties looked into the chronicles of the middle ages. Both readily found what they sought; and both obstinately refused to see anything but what they sought. The champions of the Stuarts could easily point out instances of oppression exercised on the

“subject. The defenders of the Roundheads could as easily produce instances of determined and successful resistance offered to the Crown. The Tories quoted, from ancient writings, expressions almost as servile as were heard from the pulpit of Mainwaring. The Whigs discovered expressions as bold and severe as any that resounded from the judgment-seat of Bradshaw. One set of writers adduced numerous instances in which kings had extorted money without the authority of parliament. Another set cited cases in which the parliament had assumed to itself the power of inflicting punishment on kings. Those who saw only one-half of the evidence would have concluded that the Plantagenets were as absolute as the Sultans of Turkey : those who saw only the other half would have concluded that the Plantagenets had as little real power as the Doges of Venice ; and both conclusions would have been equally remote from the truth.”

Referring back to the principle of distribution (p. 91), we can see good reason for grouping the contrasting couples, in single sentences, with semicolon stops :—“The champions of the Stuarts could easily point out instances of oppression exercised on the subject ; the defenders of the Roundheads could as easily produce instances of successful resistance to the Crown.”

The parallelism is well maintained in the following extract from Washington Irving, being a description of a coachman :

“He has commonly a broad full face, curiously mottled with red, as if the blood had been forced by hard feeding into every vessel of the skin ; he is swelled into jolly dimensions by frequent potations of malt liquors, and his bulk is still farther increased by a multiplicity of coats, in which he is buried like a cauliflower, the upper one reaching to his heels. He wears a broad-brimmed, low-crowned hat, a huge roll of coloured handkerchief about his neck, knowingly knotted and tucked in at the bosom ; and has, in summer time, a large bouquet of flowers in his buttonhole, the present, most probably, of some enamoured country lass. His waistcoat is commonly of some bright colour, striped, and his small-clothes extend far below the knees, to meet a pair of jockey boots, which reach half-way up the legs.”

In this last sentence, the parallelism is still kept up, even though the principal subject ceases to be the grammatical subject. In the possessive ‘his,’ it still keeps the foreground.

“All this costume is maintained with much precision ; he has a pride in having his clothes of excellent materials, and notwithstanding the seeming grossness of his appearance, there is still discernible that neatness and propriety of person which is almost inherent in an Englishman.”

The parallelism is here departed from in the first clause ; but the change is hardly felt, as the clause is obviously preliminary, and the chief subject immediately appears again. In the next four sentences, parallelism is fully maintained.

“He enjoys great consequence and consideration along the road ; has frequent conferences with the village housewives, who look upon him as a man of great trust and dependence ; and he seems to have a good understanding with every bright-eyed country lass. The moment when

"he arrives where the horses are to be changed, he throws down the reins
 "with something of an air, and abandons the cattle to the care of the
 "ostler ; his duty being merely to drive them from one stage to another.
 "When off the box, his hands are thrust in the pockets of his great-coat,
 "and he rolls about the inn-yard with an air of the most absolute lordli-
 "ness. Here he is generally surrounded by an admiring throng of ostlers,
 "stable-boys, shoe-blacks, and those nameless hangers-on that infest inns
 "and taverns, and run errands."

In the next sentence, there is a departure from the parallel structure beyond what is necessary :

"These all look up to him as an oracle, treasure up his cant phrases,
 "echo his opinion about horses and other topics of jockey lore ; and
 "endeavour to imitate his air and carriage."

The motive for this change is no doubt to bring 'these' into close connection with the preceding sentence ; but this is secured at the expense of obscuring rather too much the chief subject, hitherto so prominent. Better to take such a form as this : "He is looked up to by these as an oracle, his cant phrases are treasured up, his opinions about horses and other topics of jockey lore are echoed ; and his air and carriage they endeavour to imitate."

The above passage will serve to illustrate the quality of CONSECUTIVENESS, to be afterwards explained. The arrangement followed—namely, Person, Clothes, Neatness, Esteem, Habits at Inns and estimation there—is suited to the subject.

INDICATION OF THE THEME.

19. The opening sentence, unless obviously preparatory, is expected to indicate the scope of the paragraph.

A paragraph describing the constituents of the British Government, may begin thus:—'*The Government of Britain*, called a mixed government, and sometimes a limited monarchy, is formed by a combination of the three regular species of government.'

This rule is most directly applicable to expository style, where, indeed, it is almost essential. In Narrative, the opening sentence of a paragraph may have no farther peculiarity than to indicate a new departure, or a broad transition from what went before. Still, there is an advantage in so shaping the sentence as to foreshadow the drift of the whole paragraph. Thus, when Burnet begins a paragraph—'I have seen the nation thrice on the brink of ruin by men thus tainted'—we expect a detail of the several occasions when the alleged effect occurred. Defoe introduces the career of Robinson Crusoe in a paragraph commencing—'Being the third son of the family, and not bred to any trade, my head began to be filled very early with

rambling thoughts'. This is the key to the subsequent narration.

In Descriptive style, there is a near approach to the characteristic of exposition. Each new paragraph introduces and finishes a definite topic. Thus, in Geography, a paragraph on the Alpine Glaciers opens with a sentence announcing the subject: not to begin so would be a medley. 'The glaciers, or vast fields of ice and frozen snow, which occur in the higher valleys of the Alps, are among their most remarkable and interesting features.'

As an example in Science, we may refer to the opening sentences of Graham's celebrated paper on Dialysis. '*The property of volatility*, possessed in various degrees by so many substances, affords invaluable means of separation, as is seen in the ever-recurring processes of evaporation and distillation. So similar in character to volatility is the *Diffusive power* possessed by all liquid substances, that we may fairly reckon upon a class of analogous analytical resources arising from it.' Now, the first sentence is preparatory to the introduction of the main subject (Diffusion) in the second; but, as it stands, it seems to propound *volatility* as the subject of the paragraph. The author might have said:—'It has been found with regard to the property of volatility, possessed, &c.' This would have given to the sentence its true character of a preparatory illustration. Then, the next sentence would have been:—'Now, so similar in character to volatility is the Diffusive power possessed by all liquid substances,' &c.; thus propounding the main subject of the paragraph and of the paper.

Frequently the opening sentence is so constructed as to throw the subject of the paragraph to the end. Several purposes may be served by this arrangement. The first part of the sentence may often be fittingly occupied with matter intended to indicate the connection with the preceding paragraph. Thus, in the following example:—'*Whatever may have been the motives which induced Prince Frederick to join the party opposed to Sir Robert Walpole*, his support infused into many members of that party a courage and an energy of which they stood greatly in need.' Or the intention may be to suspend the interest of the reader—an aim that is most suitable when the subject to be introduced is not connected with the foregoing matter, but is mentioned as

something new. Hence, this is most common in the opening paragraph of a chapter or a whole discourse. The following instance, from *Sartor Resartus*, is an appropriate introduction to a series of paragraphs on the subject it announces:—

‘Perhaps the most remarkable incident in modern history, says Teufelsdröckh, is not the Diet of Worms, still less the battle of Austerlitz, Waterloo, Peterloo, or any other battle; but an incident passed carelessly over by most historians, and treated with some degree of ridicule by others: namely, *George Fox’s making to himself a suit of leather.*’

This method of reserving the subject is sometimes applied on a larger scale. When the opening paragraph announces the theme of a whole composition, the announcement may be reserved to the last sentence. The preceding portions of the paragraph will then be occupied with general statements and illustrations intended to excite curiosity and lead up gradually to the point.

The introduction to Macaulay’s History may be referred to in illustration of the Paragraph Law now under discussion.

The first sentence of the History is this: ‘I purpose to write the history of England from the accession of King James the Second down to a time which is within the memory of men still living’. The paragraph that follows, gives a general view of the political events to be passed in review, but concentrates attention chiefly on the steps that led to the consolidation and extension of England’s power. The other side is presented in the second paragraph. While, therefore, the sentence just quoted is highly suitable as an introduction to the whole work, it is too comprehensive for its own paragraph. Its importance would be best indicated by placing it as a paragraph by itself. The next would then be opened by a sentence indicating its purport as already stated.

Of the second paragraph, the first sentence runs thus: ‘Nor will it be less my duty faithfully to record disasters mingled with triumphs, and great national crimes and follies far more humiliating than any disaster’. This sentence is the introduction to a paragraph that broadly sketches these disasters and crimes, and is therefore a very fitting indication of the theme.

So, also, in the next case: ‘Yet, unless I greatly deceive myself, the general effect of this chequered narrative will be to excite thankfulness in all religious minds, and hope in the breasts of all patriots’. The paragraph thus introduced enforces the idea that the nation has made great progress on the whole.

We pass on to the next: ‘I should very imperfectly execute the task which I have undertaken, if I were merely to treat of battles and sieges, of the rise and fall of administrations, of intrigues in the palace, and of debates in the parliament’. This leads on to the declaration that his task will be to give the history of the people—of the changes in their thought and life—as well as the political story.

The opening sentence of the last paragraph in the introduction, is this: 'The events which I propose to relate, form only a single act of a great and eventful drama extending through ages, and must be very imperfectly understood unless the plot of the preceding acts be well known'. This is followed by two sentences indicating his method of dealing with this early period.

Thus, with the exception pointed out in the first case, we find the rule very fairly observed in these five paragraphs of the introduction. An examination of the whole of the first chapter would show that, in general, Macaulay's practice is remarkably in harmony with this principle. Exceptions do now and then occur; but, in the great majority of cases, the paragraphs open with some broad statement that indicates the general nature of what is to follow. It is true, we should not find the principle so fully carried out in the body of the History as in the introductory chapter, which is more a general summary of events than a consecutive story. Yet, even in the strictly narrative portions of the history, we find him frequently using such general statements to introduce his paragraphs as, 'The funeral called forth much censure'; 'The great offices of state had become vacant by the demise of the crown, and it was necessary for James to determine how they should be filled'; 'he was a man of vigorous parts, but constitutionally prone to insolence and to the angry passions'. The paragraphs thus introduced are the expansions of these general statements.

It is clear that Macaulay distinctly recognized the importance of the principle now before us.

A farther illustration may be selected from a different species of composition. Take the Essay on Conformity in Helps's *Friends in Council*.

The Essay opens by comparing the conformity of man with the imitativeness of the lower animals; and we have a fitting introductory sentence, running thus: 'The conformity of men is often a far poorer thing than that which resembles it amongst the lower animals'. The second paragraph begins: 'It will ever be one of the nicest problems for a man to solve, how far he shall profit by the thoughts of other men, and not be enslaved by them'; and, accordingly, the theme of it is, the difficulties there are in settling the limits of conformity. Next we have a paragraph beginning with the sentence: 'Few, however, are those who venture, even for the shortest time, into that busy world of independent thought, where a man is not upheld by a crowd of other men's opinions, but where he must find a footing of his own'; and the subject it discusses is the wide prevalence of Conformity. The opening sentence of the next is short: 'It is hard to say in which department of human thought and endeavour conformity has triumphed most'; but it clearly points to the theme of the paragraph—the spheres of thought and life that exhibit the operation of the tendency, such as religion, art, science, dress, architecture, &c.

The three closing paragraphs chiefly aim at a practical application of the foregoing thoughts. A short paragraph begins: 'When we have once come to a right estimate of the conformity, we shall, I think, be more kindly disposed to eccentricity than we usually are'; and the object is to show that there is some advantage even in what seems to be only eccentric, since it resists too great conformity. Next we have a paragraph opening thus: 'It is worth while to analyse that influence of the world which is the right arm of conformity'; and the purport of it,

accordingly, is to consider the various sources of the tendency to conform. The Essay closes with a paragraph commencing with this sentence: 'A reasonable watchfulness against conformity will not lead a man to spurn the aid of other men, still less to reject the accumulated mental capital of ages'; and so the object is to make some practical observations against extreme ideas on either side.

Thus, all the seven paragraphs are introduced in harmony with the rule. Helps, like Macaulay, manifestly felt the importance of such a preliminary indication of the theme.

UNITY.

20. Unity in a Paragraph implies a sustained purpose, and forbids digressions and irrelevant matter.

The Rule just expounded is unmeaning, except on the supposition that a paragraph has a set purpose, and adheres to that throughout.

Unity is violated in several ways. A common mistake, of the simplest kind, is to run on in one paragraph what should be divided into two or more. As with the sentence, so with the Paragraph, the only general principle that can be laid down, is to make the divisions at the larger breaks; and so there may sometimes be doubt in the application of the rule. But, when a Paragraph is allowed to become much protracted, the reader loses the sense of any unity of purpose in it, and the break, when it comes, is of little use. More rarely, the opposite extreme is met with the custom of writing in short paragraphs—of one, two, and three sentences. The object in this case is to give a look of greater importance to each individual remark; the effect, however, is to produce a disjointed style, and largely to nullify the paragraph division by reducing it nearly to the level of the sentence.

A more serious breach of the Unity of the Paragraph is caused by the introduction of unnecessary digressions and irrelevant matter. Take, as an example, the following paragraph from Dryden, on Translation:—

(1) Translation is a kind of drawing after the life; where every one will acknowledge there is a double sort of likeness, a good one and a bad. (2) It is one thing to draw the outlines true, the features like, the proportions exact, the colouring itself perhaps tolerable; and another thing to make all these graceful, by the posture, the shadowings, and chiefly by the spirit which animates the whole. (3) I cannot, without some indignation, look on an ill copy of an excellent original; much less can I behold with patience Virgil, Homer, and some others, whose beauties I have been

endeavouring all my life to imitate, so abused, as I may say, to their faces by a botching interpreter. (4) What English readers, unacquainted with Greek or Latin, will believe me or any other man, when we commend these authors, and confess, we derive all that is pardonable in us from their fountains, if they take those to be the same poets whom our Oglevies have translated? (5) But I dare assure them that a good poet is no more like himself in a dull translation, than his carcase would be to his living body. (6) There are many who understand Greek and Latin, and yet are ignorant of their mother-tongue. (7) The properties and delicacies of the English are known to few; it is impossible even for a good wit to understand and practise them without the help of a liberal education, long reading, and digesting of those few good authors we have amongst us; the knowledge of men and manners, the freedom of habitudes and conversation with the best company of both sexes; and, in short, without wearing off the rust which he contracted while he was laying in a stock of learning. (8) Thus difficult it is to understand the purity of English, and critically to discern, not only good writers from bad, and a proper style from a corrupt, but also to distinguish that which is pure in a good author, from that which is vicious and corrupt in him. (9) And for want of all these requisites, or the greatest part of them, most of our ingenious young men take up some cried-up English poet for their model; adore him, and imitate him, as they think, without knowing wherein he is defective, where he is boyish and trifling, wherein either his thoughts are improper to his subject, or his expressions unworthy of his thoughts, or the turn of both is unharmonious.

Here, the object of the first two sentences is to give a general statement of the nature and the difficulties of Translation. From this we pass off, in the third, to an expression of the writer's personal feelings towards bad translations; and this is farther expanded in sentences (4) and (5). There is no indication of what is the connection with the preceding sentences; and, in point of fact, the connection is but slight. The matter might either be omitted altogether or reduced to a short passing reference. A third alternative would be to place these sentences in a separate paragraph, prefaced by some such statement as this: 'A good original must not be judged by an ill copy'. The harm done by the digression would thus be reduced; but it would still prevent the first two sentences from being so closely connected as they should be with the matter that is now to follow.

The remainder of the paragraph is much better connected; the chief defect is, that the leading idea is not indicated. Whatever course may be taken with the digressive matter just referred to, these sentences should have a paragraph to themselves. If the digression were

omitted, this paragraph might be brought into connection with the first paragraph, thus:—‘For a good translation two things are required: a knowledge of English as well as a knowledge of the original’. If the digression were retained as a separate paragraph, then the point here discussed might be brought into relation with it by another sentence preceding the one just given:—‘That good translations are few is not to be wondered at. For a good translation two things,’ &c.

Thus the passage illustrates more than one of the above remarks on the Violations of Unity. It contains a digression whose chief motive is, not the exposition of the subject, but merely the expression of thoughts and feelings interesting to the writer. It includes matter sufficiently distinct to require the paragraph to be broken up. Moreover, it has also shown how the laws of Explicit Reference and Indication of the Theme tend to secure the Unity of the Paragraph.

The Unity of the Paragraph—or what may correspond to the Paragraph—is not strictly enjoined in Poetry. Digressions are permitted that do little towards enforcing the leading ideas, if only they serve the general ends of Poetry and are not so distant or prolonged as to interfere with the main ideas. The similes of Milton are constantly developed into pictures that have interest and beauty quite apart from the apparent purpose of their introduction. As an example reference may be made to the famous comparison of Satan’s shield to the moon (*Paradise Lost*, Book I., 287).

CONSECUTIVE ARRANGEMENT.

21. The first thing involved in Consecutive Arrangement is, that related topics should be kept close together: in other words, Proximity has to be governed by Affinity.

When an idea is put forward, the way to stamp it on the mind is, to give everything connected with it—iterations, examples, illustrations, and proofs—before passing to another subject.

This is like attacking in a phalanx, instead of in loose order.

22. The nature of the subject, and the style of the composition, usually dictate a plan in the bringing forward of successive particulars.

This is most completely exemplified in Natural History. In describing a plant, there is a regular order that is never departed from. The effect is both to aid the memory, and to facilitate the comparison of the different species.

In popular composition, the usage is not so strict, but, when complied with, has the same advantages. In giving the character of a man, physical qualities have usually the precedence of mental; the intellectual and the moral are separated; natural gifts precede acquisitions. The following might have been intended as a caricature of mal-arrangement: 'My mother was passionate, with a strong mind and memory, of a low stature, fat, and pious'! Three classes of quality—physical, intellectual, and emotional, are given in utter disorder.

The following paragraph, by Macaulay, is intended to bring *Hyder Ali* on the scene. It is well arranged, with some slight dislocations:—

"(1) About thirty years before this time, a Mahommedan soldier had begun to distinguish himself in the wars of Southern India. (2) His education had been neglected; his extraction was humble. (3) His father had been a petty officer of revenue; his grandfather a wandering dervise." The second and third sentences should have run thus: "His extraction was humble; his father had been a petty officer of revenue; his grandfather a wandering dervise. His education had been neglected." The propriety of this change will be seen when the next sentence is quoted.

"(4) But though thus meanly descended, though ignorant even of the alphabet, the adventurer had no sooner been placed at the head of a body of troops than he approved himself a man born for conquest and command. (5) Among the crowd of chiefs who were struggling for a share of India, none could compare with him in the qualities of the captain and the statesman." These sentences are in every respect admirable.

"(6) He became a general; he became a sovereign." Emphatic iteration with balance. Though short, the sentence is properly completed, on the view of what follows, to which it is the comprehensive prelude, or theme. "(7) Out of the fragments of old principalities, which had gone to pieces in

"the general wreck, he formed for himself a great, compact, and vigorous empire. (8) That empire he ruled with the ability, severity, and vigilance of Louis the Eleventh. (9) Licentious in his pleasures, implacable in his revenge, he had yet enlargement of mind enough to perceive how much the prosperity of subjects adds to the strength of governments. (10) He was an oppressor, but he had at least the merit of protecting his people against all oppression except his own." There is no call here for uniting two sentences into one; each contains a weighty and independent grouping of facts, enough for a distinct sentence.

The two last sentences of the paragraph show slight dislocation.

"(11) He was now in extreme old age; but his intellect was as clear and his spirit as high, as in the prime of manhood. (12) Such was the great Hyder Ali, the founder of the Mahommedan Kingdom of Mysore, and the most formidable enemy with whom the English conquerors of India have ever had to contend."

The last sentence might follow at once on the conclusion of (10). It was time to announce the name of the great hero, without condescending to such minute circumstances as his age, and the state of his faculties. Still, the author felt that (12) is the climax, and that to add (11) after it would spoil the effect.

The following is a short example from a compact writer :

"(1) According to the hypothesis of a moral sense, we are conscious of the feelings which indicate God's commands, as we are conscious of hunger or thirst. (2) In other words, the feelings which indicate God's commands are ultimate facts. (3) But, since they are ultimate facts, these feelings or sentiments must be indisputable, and must also differ obviously from the other elements of our nature. (4) If I were really gifted with feelings or sentiments of the sort, I could no more seriously question whether I had them or not, and could no more blend and confound them with my other feelings or sentiments, than I can seriously question the existence of hunger or thirst, or can mistake the feeling which affects me when I am hungry for the different feeling which affects me when I am thirsty. (5) All the parts of our nature which are ultimate, or incapable of analysis, are certain and distinct

“as well as inscrutable. (6) We know and discern them “with unhesitating and invincible assurance.”

Sentences (1) and (2) might be combined into one, from the closeness of the relationship; the second merely iterates, in another form, the substance of the first. The passage is argumentative, and the third sentence begins the refutation of what is alleged in the two previous; the remainder of the paragraph being occupied with the argument. The substance of (3) is that ultimate feelings must be both indisputable and distinct. The fourth sentence repeats and expands those two criteria, and adduces the specific examples of hunger and thirst. Here the paragraph might end, inasmuch as the argument is now concluded. But the author adds two more sentences, which do nothing but iterate (3). If such iteration were necessary, which may be the case, it should have been without a break; that is (3), (5) and (6) should have come together, and been followed by (4), which gives the clenching illustration from hunger and thirst.

The chief cause of dislocation is a very obvious one. As a writer pursues his exposition, he hits out improved statements and enforcements of what he has already said; he does not care to put these in their proper place, so as either to supersede or support the previous statements, but sets them down at the points where they occur to him.

The next paragraph is from Channing :

“(1) It is chiefly through books that we enjoy intercourse with superior “minds; and these invaluable means of communication are in the reach “of all. (2) In the best books great men talk to us, give us their most “precious thoughts, and pour their souls into ours. (3) God be thanked “for books. (4) They are the voices of the distant and the dead, and “make us heirs of the spiritual life of past ages. (5) Books are the true “levellers. (6) They give to all who will faithfully use them, the society, “the spiritual presence, of the best and greatest of our race. (7) No “matter how poor I am; no matter though the prosperous of my own “time will not enter my obscure dwelling; if the sacred writers will enter “and take up their abode under my roof; if Milton will cross my threshold “to sing to me of Paradise, and Shakespeare to open to me the worlds of “imagination and the workings of the human heart, and Franklin to “enrich me with his practical wisdom, I shall not pine for want of “intellectual companionship, and I may become a cultivated man though “excluded from what is called the best society in the place where I live.”

Here, sentence (1) embraces two distinct ideas not very closely connected; and the second clause is most nearly related to the thoughts expressed in (5) and (7). Sentence (3) is a very general observation interjected in the midst of more definite statements; besides, it comes between two sentences that are closely connected.

The paragraph admits of being re-arranged as follows:—(3) might stand at the beginning as an introductory exclamation. After this would follow (1), first clause, (2), (6), (4). All these bear on the same idea, that books bring us into contact with the greatest minds; and (4) would serve very well as the last sentence on this point, being a kind of general and emphatic summing up of the thought. Then (1), second clause, might be united into one sentence with (5), thus: 'Books are the true levellers, for these invaluable means of communication with the greatest minds are within the reach of all.' (7) would then serve very well as an expansion of this special idea, and as an appropriate close of the whole paragraph.

The following extract will yet farther illustrate the advantages of Consecutive Arrangement.

"(1) These sufferings are really felt. (2) The beasts of the field are "not so many automata without sensation, and just so constructed as to "give forth all the natural signs and expressions of it. (3) Nature hath "not practised this universal deception upon our species. (4) These poor "animals just look, and tremble, and give forth the very indications of "suffering that we do. (5) Theirs is the distinct cry of pain. (6) Theirs "is the unequivocal physiognomy of pain. (7) They put on the same "aspect of terror on the demonstrations of a menaced blow. (8) They "exhibit the same distortions of agony after the infliction of it. (9) The "bruise, or the burn, or the fracture, or the deep incision, or the fierce "encounter with one of equal or superior strength, just affects them "similarly to ourselves. (10) Their blood circulates as ours. (11) They "have pulsations in various parts of the body like ours. (12) They "sicken, and they grow feeble with age; and, finally, they die just as we "do. (13) They possess the same feelings; and, what exposes them to "like suffering from another quarter, they possess the same instincts "with our own species. (14) The lioness robbed of her whelps causes the "wilderness to ring aloud with the proclamation of her wrongs; or the "bird whose little household has been stolen, fills and saddens all the "grove with melodies of deepest pathos. (15) All this is palpable even "to the general and unlearned eye; and when the physiologist lays open "the recesses of their system by means of that scalpel, under whose "operation they just shrink and are convulsed as any living subject of "our own species, there stands forth to view the same sentient apparatus, "and furnished with the same conductors for the transmission of feeling "to every minutest pore upon the surface. (16) Theirs is unmixed and "unmitigated pain—the agonies of martyrdom, without the alleviation "of the hopes and sentiments, whereof they are incapable. (17) When "they lay them down to die, their only fellowship is with suffering; for "in the prison-house of their beset and bounded faculties, there can no "relief be afforded by communion with other interests or other things. (18) The attention does not lighten their distress as it does that of man, "by carrying off his spirit from that existing pungency and pressure "which might else be overwhelming. (19) There is but room in their "mysterious economy for one inmate; and that is, the absorbing sense of "their own single and concentrated anguish. (20) And so in that bed of "torment, whereon the wounded animal lingers and expires, there is an "unexplored depth and intensity of suffering which the poor dumb "animal itself cannot tell, and against which it can offer no remon-

"strance; an untold and unknown amount of wretchedness, of which no articulate voice gives utterance. (21) But there is an eloquence in its silence; and the very shroud which disguises it, only serves to aggravate its horrors."

The arrangement of this paragraph may be shortly stated as follows. Animal sufferings are real, not merely apparent (1-3). Animals show the same expressions of pain as ourselves (4-9); their circulation is the same (10, 11); so is their decay and death (12); they have also the same instincts, exposing them to pains (13, 14); and the same sentient apparatus is revealed by science (15). Moreover, their pain is unalleviated by the sentiments and hopes that help men to bear pain (16); and especially, they cannot enjoy the sympathy of other beings (17-19). Thus their pain is a vast unknown quantity, all the more impressive from its inarticulate nature (20, 21).

Reviewing this arrangement, we may observe that it is neither the most natural nor the most effective for its purpose. The broad outlines of the arrangement are quite appropriate: first, the reality of the suffering (1-3); then the proofs of the reality (4-15); next, the aggravations of the suffering (16-19); and lastly, a general enforcement of these aggravations (20, 21). But under the second and longest of these divisions, several changes might be made. The reference to the circulation (10, 11) has little relevancy, unless it were made much wider—that their bodily structure in general is the same as ours; in any case it has no affinity with the last point noticed here, the sentient apparatus. Then, their decay and death (12) has not much connection with their circulation (10, 11), though it might have relation to a more general statement of bodily resemblance to men. Farther, the mention of the sentient apparatus revealed by science (15) should stand immediately after the enumeration of their ordinary expressions of pain, instead of being separated from it by half-a-dozen sentences dealing with other subjects.

Carrying out these changes, we should have the following arrangement. We may drop altogether the mention of the circulation (10, 11). Then the reality of animal sufferings may be shown, first, from the similarity of their expressions of pain to our own (4-9); next, their sickness, decay, and death, are like ours (12); and farther, beyond what is seen by the ordinary eye, science reveals the same sentient apparatus for the transmission of feeling (15). Moreover, they have the same instincts as ourselves, from which much of their pain is derived (13, 14). Thus we prove the fact of animal suffering, in a natural and impressive order, from common observation of the pain, from scientific knowledge of it, and from their wider community of nature with us.

It constantly happens that a topic is related to several others; and, as composition can move only in one line, it may be impossible to bring a paragraph into entire accordance with the law. In such cases, we must be content to study the greatest proximity of related topics on the whole.

Considered as a piece of poetry, the soliloquy of Hamlet bears examination for paragraph arrangement. The theme —'To be or not to be,'—is put at the commencement, and

is followed out on a consecutive plan. First is a concrete expansion or iteration of the alternative, namely,—‘whether to suffer the ills of fortune or to take arms and end them’. Next is the real point—What is death? Is it a perfect sleep, or is it a sleep ruffled with dreams? Here is the rub of uncertainty. This it is that makes us endure the ‘whips and scorns of time,’ and all the rest of the evils, so powerfully worded. The poet then repeats the uncertainty in different terms—‘the dread of something after death’; and gives the paralyzing effect of this on the will. He finally widens the theme, to illustrate the unfavourable influence of over-reflection and fear upon action generally,—so far departing from his original ‘question’—‘to be or not to be’.

In Tennyson’s *Duke of Wellington*, there is an occasional dislocation of topics, that impairs the influence of the Ode as a whole.

Stanzas I., II., and III. describe in highly-adorned phraseology the circumstances of the mournful pageant, the imposing martial procession. Stanza IV. is devoted to eulogy of the Duke, as soldier and statesman; especially dwelling on his purity of motive and integrity of purpose. The sequence of topics is not on any principle, but the relationship is close enough for a poetical handling. Stanza V. furnishes an example of dislocated array. It begins with an iteration of the particulars of the pageant and makes additions to those in the first stanzas: the tolling of the bell, the towering car, the sable steeds, and finally the volleying cannon thundering his loss. The poet is betrayed by this last particular into a most unwarrantable digression from the topic of the stanza. Not satisfied with a brief admissible hint that these were familiar voices to the dead hero, he goes on to renew the panegyric upon the Duke’s great deeds in putting down tyrants and guarding realms and kings from shame.

Stanza VI. makes use of the company of Nelson, whom he was to lie beside. The ‘Mighty Seaman’ asks the cause of this invasion of his peaceful slumbers, and is answered with the third eulogy of the Duke’s career: a consecutive survey of his military doings from Assaye to Waterloo. Taken by itself, this is highly poetical, and not open to the charge of being disarranged. The address to Nelson is finely worded, and the repetition of the call to render eternal honour to the name of his compeer is a fit conclusion to the stanza.

The next Stanza, VII., renews the panegyric, chiefly adverting to his statesmanship, together with the high moral purpose of his life: regarding him as one of the men that contributed to make our nation free. Unlike the previous stanzas, it adheres to no definite line so as to be marked off from the topics dwelt upon in IV. and V.

Stanza VIII. is an attempt to show that the great Duke’s devotion to duty found its reward in honours and affluence; and uses the example as an encouragement to our imitation. The order is not specially notable for good or bad.

The concluding stanza is the longest, and is very mixed in its topics; fresh language of eulogy alternating with additional allusions to the cere-

monial of the day. The chief novelty lies in anticipating the future of the Duke's reputation in this world and of his standing in the next.

This rapid review shows the purpose of the poet to be twofold ; to give a poetic rendering of the gorgeous ceremony of the funeral, and to portray the virtues of the departed hero. Now, these two objects are perfectly distinct ; and their separation in the treatment would have added to the impressiveness of both. Supposing the ceremonial given to begin with, the interrogatory of Nelson would make, as at present, an appropriate transition to the eulogy, which would then be consecutive on a definite plan : giving the soldier first, and next the statesman and the man. Under the actual intermingling of two different lines of thought, the reader's memory takes in nothing but such detached expressions as are more than ordinarily brilliant.

MARKING OF SUBORDINATION.

23. As in the Sentence, so in the Paragraph, Principal and Subordinate statements should have their relative importance clearly indicated.

A subject may be misapprehended as a whole, even though the individual statements about it are clearly understood, if subordinate things are regarded as principal, or mind elements in it conceived as of first-rate importance.

24. It is a maxim of style universally, that everything should have bulk and prominence according to its importance.

Relative bulk is the chief means of indicating relative importance. We have formerly seen (p. 49) that the arts of condensation are especially required for this end. Thus Gibbon says : 'The forms of the old administration were maintained by those faithful counsellors to whom Marcus recommended his son, and for whose wisdom and integrity Commodus still entertained a *reluctant* esteem'.

The following sentence occurs in De Quincey's remarks on Style : 'Darkness gathers upon many a theme, *sometimes from previous mistreatment, but oftener from original perplexities investing its very nature.* Upon the style it is, if we take that word in its largest sense—upon the skill and art of the developer—that these perplexities greatly depend for their illumination.' The main subject here is the 'Darkness gathering upon a theme' ; the causes of the darkness are of minor importance, and should have been given more shortly,—'*whether from natural perplexity, or from previous mistreatment*'.

For an example on a larger scale, we may refer to the paragraph from Dryden, quoted under UNITY (p. 112). There we saw that the four sentences, 2-5, in the middle of the paragraph, if allowed to remain, must be made a paragraph apart in order to preserve Unity. But their bulk is also out of proportion to their importance; and they might with advantage be reduced to the compass of a single sentence.

Again, take the following passage from Swinburne :—

“ With the exception of a couple of passages in his two best comedies, “ the wide field of Chapman’s writings will be found well-nigh barren of “ any tender or noble trace of passion or emotion kindled between man and “ woman. These two passages stand out in beautiful and brilliant contrast “ to the general tone of the poet’s mood ; the praise of love has seldom been “ uttered with loftier and sweeter eloquence than in the well-known verses “ which celebrate it as ‘ nature’s second sun,’ informing and educing the “ latent virtues in man ‘ as the sun doth colours ’ ; the structure and “ cadence of the verse, the choice and fulness of the words, are alike “ memorable for the perfect power and purity, the strong simplicity and “ luminous completeness of workmanship which may be (too rarely) found “ and enjoyed in the poetry of Chapman. The passage in *The Gentleman “ Usher* (Act iv., Sc. 3) which sets forth the excellence of perfect marriage “ has less of poetic illustration and imaginative colour, but is a no less “ admirable model of clear and vigorous language applied to the fit and “ full expression of high thought and noble emotion. But as a rule we “ find the genius of Chapman at its best when furthest removed from “ female influence ; as in the two plays of Biron and those nobler parts of “ the ‘ Roman tragedy ’ of *Cæsar and Pompey* in which Cato discourses on “ life and death.”

The aim of the passage is indicated in the first sentence, being taken up in the last sentence given, and farther enforced in the sentences following those extracted. The second and third sentences of the extract are a description of the “ two exceptions ” ; and the length and fulness of the description are such as to interfere with the main thought. Whatever the interest of the two passages in themselves, it would be better to condense the account of them into one short sentence, in order that the leading idea may be more easily impressed on the reader.

25. In indicating degrees of subordination, we may also employ mechanical methods and distinct verbal statements.

Difference of bulk is the most obvious and effective method of attaining the end ; but subsidiary means are also used. In printing we can employ numerals and differences of type, and relegate to footnotes matters that are of less consequence or likely to interfere with the flow of the text. The importance of these may be seen by observing how the style of the Latin and Greek writers might often have been relieved, had they known such mechanical means of indicating the relative importance of the sentences.

Sometimes also it may be necessary to indicate by distinct statements the comparative importance of the thoughts expressed. We often meet with such forms as the following: 'But this is after all a matter of secondary importance'; 'we need not dwell on the point for our present purpose'; 'to return from this digression'; 'the chief point is this'; 'let us fix all our attention on this central idea'. Such forms are most appropriate for distinguishing the importance of the longer statements; in dealing with short passages, comparative bulk ought generally to be sufficient. Explicit statements of comparative importance are especially common with Carlyle, when treating of complicated subjects. In speaking, they are still more useful than in writing.

NOTE ON APPLICATION OF SENTENCE AND PARAGRAPH LAWS IN POETRY.

The foregoing illustration of Sentence and Paragraph Laws has been mostly confined to prose. In poetry, from the circumstances of the case, their application is considerably modified, though still they have a certain bearing on the effect of the composition.

As regards the Sentence, we still have the distinction of Loose and Periodic, of Long and Short Sentences, and the Balanced Structure, their effects being the same as in prose. Only, the power of using these forms as occasion suggests, is more limited by the rhythm, the lines, and the stanzas of poetry. The principles of Emphasis in the sentence still have their force, and Inversion especially is a recognized poetic form; but this natural emphasis is now complicated with emphasis depending on the *cæsura*, on the ending of the lines, and particularly on rhyme. Unity has to be considered, but is not enforced when the special ends of poetry may be attained by its violation.

The Paragraph laws are yet farther modified. In poetry divided into stanzas, the *form* of the paragraph cannot appear; and the application of the laws is influenced by the fact that poetry is primarily the expression of feeling rather than of thought. Explicit Reference and Parallel Construction, for example, are still important for the clear expression of the ideas; but any prominent appearance of attention to such points must be avoided, as tending to become cold and prosaic. This would apply with still more force to the Indication of the Theme, except when carried out on the large scale and with appropriate poetic embellishment, as in the beginning of *Paradise Lost*. The licence as to Unity has been mentioned in connection with the subject itself. Consecutive Arrangement, on the other hand, may be considered as still fully applicable, if only it be borne in mind that what is the proper arrangement for prose may not be the best for the purposes of poetry. The same thing may be said in regard to the Marking of Subordination, at least so far as that is sought by comparative bulk; the thought most important for the ends of poetry, must always receive the fullest expression.

MISCELLANEOUS EXAMPLES.

The following paragraph from Froude well exemplifies

both Parallel Construction and Consecutive Arrangement. It is the character of Henry VIII.

“(1) If Henry VIII. had died previous to the first agitation of his divorce, his loss would have been deplored as one of the heaviest misfortunes which had ever befallen our country; and he would have left a name (which would have taken its place) in history by the side of (that of) the Black Prince or (of) the conqueror of Agincourt.”

As a sentence, this is an elegantly constructed period down to ‘country’. The second part is a sort of iteration, which is so far different in the idea as to allow the use of ‘and’. In the paragraph connection it is the key-note (better say ‘the overture’) to a detailed account of Henry’s character. The words in parentheses might have been omitted.

“(2) Left at the most trying age, with his character unformed, with the means at his disposal of gratifying every inclination, and married by his ministers when a boy to an unattractive woman far his senior, he had lived for thirty-six years almost without blame, and bore through England the reputation of an upright and virtuous king.”

The relation of this to the preceding is one of explanation, amplification, or reason; dispensing with a paragraph conjunction. At the same time, the change of idea and the length being both considerable, this properly forms a sentence apart.

“(3) Nature had been prodigal to him of her rarest gifts. (4) In person he is said to have resembled his grandfather, Edward IV., (who was) the handsomest man in Europe. (5) His form and bearing were princely; and amidst the easy freedom of his address, his manner remained majestic.”

In (3) there is a slight departure from the well-sustained parallelism, which retains Henry in the position of the main subject throughout: —“He was prodigally endowed with Nature’s rarest gifts”. The break of meaning required a new sentence; and notwithstanding its shortness, it properly stands a sentence apart; the reason being that it makes a summary statement of all that is to follow, and, if fused with the sentence next following, would be deprived of its commanding sweep. This is one of the ways of distinguishing a principal from subordinates.

From (4) onwards, we have the details of Henry’s character in orderly array; beginning properly with the bodily endowments; these occupy three sentences, two being now quoted. The parallelism is sustained in (4) and (5). There is not a very precise distinction between the two sentences in meaning, although the author no doubt meant them to be distinct; ‘person’ in the first almost comprises ‘form’ in the second; if ‘form’ had been omitted, the one sentence would have referred to figure and appearance, the other to manner and carriage; the transition being sufficient to justify a new sentence. We might construct (5) thus:—“His bearing was princely; (and)

amidst the easy freedom of his address, his manner remained majestic". Or—"In bearing, he was princely". The 'and' is not wanted.

"(6) No knight in England could match him in the tournament, except the Duke of Suffolk; he drew with ease as strong a bow as was borne by any yeoman of his guard; and these powers he sustained in unflinching vigour by a temperate habit and by constant exercise."

This is the third and last item in the group of bodily powers. It is so far distinct as to need a separate sentence. The author courts a little variety by displacing the principal subject from the beginning of the sentence; the improvement being very questionable. Sufficient variety could be imparted without the change:—"In the tournament, he was unmatched by any knight in England, except the Duke of Suffolk." The second member restores the subject to its place, and is otherwise right: it could have been reduced to a more complete balance thus—"in archery (in the use of the bow), he could equal any yeoman of his guard". The third member is an addition in a different line; and, although it is properly kept within the sentence, the conjunction arrangement needs to be modified. Between first and second members, 'and' is required; and for the third, we might have 'while': "while (these) 'his' powers were, by temperate habit and by constant exercise, sustained in unflinching vigour".

The statement of bodily qualities is now complete. Could they have been all embraced in a single sentence, the co-ordination of the paragraph would have been improved. The author then passes to the mental qualities. And first, of his Intellect.

"(7) Of his intellectual ability we are not left to judge from the "suspicious panegyrics of his contemporaries."

The place of prominence in the beginning is still given to Henry; although he is not the grammatical subject.

"(8) His state papers and letters may be placed by the side of Wolsey or of Cromwell, and they lose nothing in the comparison.

"(9) Though they are broadly different, the perception is equally clear, the expression equally powerful, and they breathe throughout "an irresistible vigour of purpose."

This is the specification of the particulars of Henry's intellectual powers. The two sentences might have been fused into one with the greatest propriety. They might even have been coupled with (7), so as to complete in one sentence the topic there started. The concluding circumstance—vigour of purpose—is wholly out of place, not being, in any sense, an intellectual fact. Yet, in the complications of arrangement, such digressions may have to be allowed as the smaller of two evils. The author did not choose to give a place apart for the quality of Will, or energy, in his account of Henry; but, rather than omit it altogether, he slumps it with the intellectual ability shown in the state papers.

"(10) In addition to this, he had a fine musical taste, carefully cultivated; he spoke and wrote in four languages; and his know-

"ledge of a multitude of other subjects, with which his versatile ability made him conversant, would have formed the reputation of an ordinary man."

The sentence begins with an emphatic phrase, expressing addition or cumulation. There is a breach of consecutive arrangement in the introduction of the musical taste; seeing that the author, after mentioning it, resumes the detail of Henry's intellectual endowments—his knowledge of languages, and his general reading. The dislocation is still greater in what follows.

(11) "He was among the best physicians of his age; he was his own engineer, inventing improvements in artillery, and new constructions in ship-building; and this, not with the condescending incapacity of a royal amateur, but with thorough workmanlike understanding."

This sentence has a certain unity, although there is a considerable break in passing from physic to engineering. Still, to make two sentences would be even more objectionable; and there is the common bond of practical or professional accomplishment. The worst feature in the sentence is its position, between the foregoing and the succeeding: as will be seen.

(12) "His reading was vast, especially in theology, which has been ridiculously ascribed by Lord Herbert to his father's intention of educating him for the Archbishopric of Canterbury: as if the scientific mastery of such a subject could have been acquired by a boy of twelve years of age, for he was no man when he became Prince of Wales. (13) He must have studied theology with the full maturity of his understanding; and he had a fixed, and perhaps unfortunate, interest in the subject itself."

The author returns once more to Henry's intellectual powers, and takes him up on the point of his reading, already referred to in (10). He devotes the two sentences to the single topic of theology; these it would have been well to comprise in one. The one great defect in arrangement is now apparent. The matter of intellectual ability should, when once entered on, have been continuously handled till it was complete. What the precise arrangement of the particulars might be, need not here be discussed; nor is it essential to consider what places should have been given to the quality of musical taste, and to the practical aptitudes for medicine and engineering. It is enough to point out that these should not have interrupted the exhaustive delineation of Henry's intellectual attainments.

The next extract, taken from Mill on *Representative Government*, will illustrate Unity and Indication of Theme, together with some minor points:

(1) "However this may be, I regard it as required by first principles, that the receipt of parish relief should be a peremptory disqualification for the franchise." As a sentence, the arrangement would be improved by throwing 'the receipt of parish relief'

to the end, as being the emphatic circumstance. In its place in the paragraph, we are to take it as the key-note, and observe how the remainder answers to it.

(2) "He who cannot by his labour suffice for his own support, has no claim to the privilege of helping himself to the money of others." To keep up the parallelism, and to throw the emphatic idea to the place of emphasis, we might turn the sentence thus:— "A man has no claim to the privilege of helping himself to the money of others, if he cannot by his labours support himself".

(3) "By becoming dependent on the remaining members of the community for actual subsistence, he abdicates his claim to equal rights with them in other respects." A sentence of pure iteration, which might have been coupled with the preceding; the arrangement being inverted to maintain the balance or parallelism.

(4) "Those to whom he is indebted for the continuance of his very existence, may justly claim the exclusive management of those common concerns, to which he now brings nothing, or less than he takes away." Another iteration of the reasons for refusing he franchise to a pauper. No conjunction necessary. The order of topics is in keeping with the previous sentences as remodelled; that is, the place of emphasis at the close is given to the pauper's condition.

"(5) As a condition of the franchise, a term should be fixed, say five years previous to the registry, during which the applicant's name has not been on the parish books as a recipient of relief." This passes from the reasoning of the point to the practical working, and is something beyond the scope of the key-note sentence. Still, so closely is it allied to the main topic, and so brief is the handling of it, that it properly receives a place in the same paragraph.

"(6) To be an uncertified bankrupt, or to have taken the benefit of the Insolvent Act, should disqualify for the franchise until the person has paid his debts, or at least proved that he is not now, and has not for some period been, dependent on eleemosynary support." Here the author passes out of his original subject into a different one, although one closely allied. We should not know from his opening sentence, that he meant to include this case. Practically, there is little harm done by the transition; but, we are here considering the theoretically best arrangement of the paragraph, and must point out the circumstance as a defect, and advert to the remedies. One remedy would have been to have foreseen all the cases contemplated to be covered by the paragraph, and to have widened the scope of the opening sentence accordingly. Failing this, it would have been desirable to mark the transition to the new case, and to use some phrases by way of justifying its inclusion, as being accordant in spirit, if not in letter, with the primary case. Thus, we may say: "The principle of excluding paupers would equally apply to an uncertified bankrupt, or one that has taken the benefit of the Insolvent Act". With this qualification, the case may

be admitted into the same paragraph; the more readily that it is disposed of in a single sentence. The remark applies to the sentence following.

"(7) Non-payment of taxes, when so long persisted in that it cannot have arisen from inadvertence, should disqualify while it lasts." This case is likewise quite admissible, but with the same proviso as to a more specific introduction. "The like reasoning would lead to disqualifying for non-payment of taxes, so long persisted in as not to have arisen from inadvertence."

"(8) These exclusions are not in their nature permanent. (9) They exact such conditions only as all are able, or ought to be able, to fulfil if they choose." There is just a sufficient break between these two to justify their separation; while to include them in one would not be a fault. Although adding something to the idea of the paragraph, the meaning is so closely woven therewith,—being, as it were, the limiting of the principle consistently with its nature,—that we cannot consider the sentences out of place.

"(10) These leave the suffrage accessible to all who are in the normal condition of a human being: and if any one has to forego it, he either does not care sufficiently for it, to do for its sake what he is already bound to do, or he is in a general condition of depression and degradation in which this slight addition, necessary for the security of others, would be unfelt, and on emerging from which, this mark of inferiority would disappear with the rest." Still within the general scope of the paragraph, though not expressly provided for in the key-note sentence. It remains only, for the sake of the exercise, to attempt such a modification of that sentence as would hold in summary all that is to follow. "I regard it as required by first principles, that the franchise should be withheld from all classes labouring under pecuniary disability; the chief example being those in receipt of parish relief." This being premised, on arriving at sentence (6), we could say—"Another case is uncertified bankruptcy—": while (7) would be introduced thus—"Lastly, disqualification should attach to non-payment of taxes—".

The following passage from Conington on Pope bears examination for the proprieties of paragraph construction, and is highly illustrative.

"(1) Pope appears to have been the first English writer possessed of high poetical power (Milton I have already intimated that I should wish to except) who addressed himself to the composition of poetry with the full determination to do his best." As a key-note or overture sentence, this is open to only one criticism, in respect of what is to follow. There is no reference afterwards to the point of Pope's being the first of our correct English writers; the whole strain of the exposition lies in showing that he was a correct writer. In this view, the sentence is emphatically constructed, the close being reserved for the main circumstance—"the determination to do his best".

"(2) He occasionally published poems which he afterwards "found himself able to improve ; that, so far from proving that he "acquiesced in imperfection, is really an evidence to the contrary ; "(but) 'while' we may be sure that he never published his first "draft." This is a sentence complete in itself, and suitably divided from the next.

"(3) Even in his most finished pieces there may be occasionally "something that more study might have mended—an ill-turned "thought, an inaccurate expression, a bad rhyme. (4) So much may "be readily conceded to those who, like Hazlitt and De Quincey, "think the praise of his correctness exaggerated." There is no reason why these two sentences may not be joined, with a semi-colon stop.

"(5) But are there no blemishes of a similar kind in writers "who are commonly allowed, in these respects, to come little short of "perfection—in Virgil or Horace, for example?" Even this could have been taken with the preceding, in one long sentence. The conjunction 'but' is a sentence conjunction, more especially, and implies a very close connection with what went before. Only, to prevent making a sentence of inordinate length or complication, or involving some great inconvenience, does it become a conjunction connecting sentences in a paragraph.

"(6) The point is, not that Pope was universally correct, but "that correctness in the sense in which I have attempted to explain "it, was at any rate one of his leading characteristics, and that the "instances of carelessness which can be quoted from his works are "not sufficiently numerous or important to disturb the general "impression." A well-arranged period, with only one point of stoppage. The three previous sentences were employed in obviating objections, and in making admissions, with a view to present the original proposition in a rigorously qualified and guarded form.

"(7) Nor do I think it can be maintained that such a praise is "slight or nugatory. (8) It is 'indeed' the praise which is given to "a schoolboy for a good exercise ; but it goes along also with that "schooling to which a wise man will be willing to submit all his "life. (9) If we ignore it, we must ignore nearly the whole of what "criticism has done for literary composition from the days of "Horace downwards." This might all be given in one sentence, as being completely detached alike from what precedes and what follows. It is an idea not indicated in the opening sentence, but still such as may be included, without impropriety, in the paragraph. It is not pursued,—except in a form so different as to make a new start.

"(10) It must, perhaps, be admitted that this zeal for correctness operates on the higher functions of the poet rather negatively "than positively, rather by restraining him from an untrue or "exaggerated conception than by suggesting others of greater reality "or beauty." The author is still running on in the same paragraph ; but there is obviously here a very great transition, and a

new start seems desirable; the more so that a long discussion follows in keeping with the new theme. We shall, therefore, assume that a distinct paragraph is commenced, and observe the mutual bearings of this sentence and the following.

"(11) Such is doubtless the tendency of all endeavours to act by 'rule, though there may seem no sufficient reason why the fear of 'failure should not 'likewise' act as a stimulus to the attainment of 'success.' The author is still as in the previous portion (1-6) feeling his way, by concessions and assumptions, to a defensible position.

"(12) But if the patient pursuit of excellence is not uniformly 'rewarded in the wider circles of practical activity, it meets with its 'recompense in the narrower. (13) In avoiding minor faults, the 'poet is led on to perceive and appropriate minor beauties." No need for separating these two sentences; the second is a mere iteration of the first. The balance is satisfactory, and the emphatic circumstance is reserved for the close in both members. The adjective 'minor' being more important than the substantive, the emphasis would be still better thus—'appropriate beauties of the *minor kinds*'. The author has now struck his key-note, to which the remainder of his paragraph fairly answers.

"(14) There, at all events, the result of an exacting self-criticism 'is not barrenness, but increased fertility.' Explicit reference by the adverb 'There'. The connection is so close with the previous sentence, that we might almost have included the present with the two foregoing in one sentence. The arrangement is emphatic.

"(15) The mind rejects many thoughts, but only that it may 'produce others of a higher and rarer quality.' Iteration of the main thought, with an additional circumstance.

"(19) The conception may be inadequate, but it is adequately 'represented; and, as it has to be represented by the aid of subordinate and auxiliary conceptions, there is still room for the 'presence of that seeing and shaping power, without which poetry 'can scarcely be said to exist.' The meaning here is not quite so clear; but what follows makes it plain enough for the purpose of our illustration.

"(17) It is quite possible that a poet of this class, in refining 'his country's language and versification, may cast away much that 'is at least of equal value with what he preserves, simply because 'he has not the insight to perceive its latent capabilities. (18) He 'may close his eyes to the complex graces of Shakespearian diction, 'and regard the varieties of Miltonic rhythm as things forbidden.' These two may easily be made one: the first is a principle, the second a repetition of it in specific examples; and both can be included in the same sentence.

"(19) Even then, however, it may be doubted whether he does 'not gain far more than he loses by these self-imposed restraints'—'whether, by these self-imposed restraints, his losses are not exceeded by his gains'. A sentence in the closest connection with the

preceding: the connection being specifically marked by the commencing adverbial conjunctions.

"(20) To expect that the taste of such a man will be infallible, "teaching him always, or even generally, what to take and what to leave, would be to expect more than is authorised by our knowledge "of human nature." A sentence by way of guarding against expecting too much, to be followed by a renewed statement within the stricter limits. This is a common device of style, and does not derange the natural order of a paragraph.

"(21) It is enough that he acquires himself, and leads others to acquire, the habit of judging according to fixed rules—that he puts "an end to an anarchy which, though harmless while the natural "mind is in a state of comparative unconsciousness, becomes pernicious as soon as it is felt and recognised." Still iterating the main idea, with some novelty in the working out, or in the inferences drawn from it.

"(22) Such, at any rate, is one of the stages through which it "would seem that the poetical literature of a nation must ordinarily "pass. (23) It may be only the final prelude to a final decay of "creative power; but even then it is entitled to the respectful "consideration of the critic or the literary historian, not only as a "legitimate development of previous conditions of the natural mind, "but for the sake of its own intrinsic worth." Here the author's paragraph closes.

By the division above suggested at sentence (10), there are two distinct paragraphs, each keeping to its own subject; the second, however, in point of matter, being the more important of the two, and most valuable as an illustration. There is a proper overture sentence, and the march of the paragraph is consecutive, for ordinary purposes, and according to a fair standard of composition. To work the paragraph as an example, we have to consider the possibility of remoulding it on a still stricter pattern. The opening sentence indicates a double line of remark, namely, that correctness works out its end by restraint rather than by creation. Now, to follow this out, in perfect order, there are two ways: either the double circumstance may be sustained in each sentence (as it is in several), or a division may be made, taking first the one aspect and then the other. The author vacillates between the two courses. Sentences (12), (13), (14), (15), respond to the opening sentence by putting the emphasis on the negative, which is indeed the principal effect. The two following (17), (18), take the other aspect, and illustrate the possible absence of a creative efficiency in aiming at correctness by rule. The next, (19), repeats the original thesis, alleging that the gain exceeds the loss. Sentence (20) is almost unnecessary after so strong an avowal, and is so very commonplace, that it might be dispensed with, or stated in a single clause of the next, (21):—"Without claiming infallibility, the adherence to rule puts an end to the anarchy". In (15), the author goes distinctly beyond his original allegation, and as the opening sentence should be co-extensive with the subsequent

"cern; into that vacancy and tiresomeness of thought which are inseparable from such a situation." This is a general affirmation of a fact in human nature applicable alike to rich and poor, and, if self-evident, would dispense with what has gone before. It needs to be proved itself; and the conduct of the idle rich was adduced in order to substantiate it. The author's thoughts, however, are now led into a new channel; instead of quoting the broad experience of mankind, he brings before us the inherent attributes of the mind itself, and dwells upon these in a succession of short emphatic sentences.

"(10) A man's thoughts must be going. (11) Whilst he is awake, the working of his mind is as constant as the beating of his pulse. (12) He can no more stop the one than the other. (13) Hence, if our thoughts have nothing to act upon, they act upon ourselves. (14) They acquire a corrosive quality. (15) They become in the last degree irksome and tormenting." This is, in the first place, a needless multiplication of short sentences. The six might have been made into two, if not into one. But, what is more important for us at present to remark upon, is the place assigned in the paragraph to this new aspect of the argument in favour of the author's chief position. We must concede to him the merit of keeping at the point without a break till it is finished. The only question is, whether it should precede or follow the other branch of his argument already given. Generally speaking, a reason growing out of the nature of the mind is taken before an appeal to facts or experience. This, however, is not an absolute rule to be insisted on in the structure of a paragraph. All that we can say, in addition to the criticisms already offered, is, that the preparatory sentence should give an indication of the different lines of argument to be comprised in the paragraph; while each of these should be kept separate, as our author has in some measure succeeded in doing.

"(16) Wherefore, that sort of equitable engagement, which takes up the thoughts sufficiently, yet so as to leave them capable of turning to anything more important, as occasions offer or require, is a most invaluable blessing. (17) And, if the industrious be not sensible of the blessing, it is for no other reason than because they have never experienced, or rather suffered the want of it." The former of these two sentences is an inference from the strain of remark in those immediately foregoing; but, properly, it should repose on the entire body of the arguments. The last sentence is a mere appendage, by the way, and might have been curtailed and given as a second member to (16):—"although from never experiencing the want of it, the industrious are not fully sensible of its magnitude".

Such is the paragraph as developed by the author. In the amended form, the opening sentence would be—"Both from the constitution of the mind, and from our experience of life, we are able to show that a constant train of employment to body and mind, enforced by necessity, is essential to happiness". The two classes of proofs would then be adduced in order.

FIGURES OF SPEECH.

1. A Figure of Speech is a deviation from the plain and ordinary way of speaking, for the sake of greater effect.

Instead of saying 'That is very strange,' we may, on a particular occasion, say 'How strange!' 'The *sunshine* of the *breast*' is a departure from the ordinary meanings of both the words 'sunshine' and 'breast'. The 'Board of Green Cloth' is highly figurative. 'Oh that a man should take an *enemy* into his mouth, to *steal* away his brains.'*

2. A classification of the more important Figures may be based on the three leading divisions of the Human Understanding.†

The powers of the Understanding are as follows:—

(1.) DISCRIMINATION, or Feeling of Difference, Contrast, Relativity. This means that the mind is affected by change, as in passing from rest to motion, from cold to heat, from light to dark; and that the greater and the more sudden the change, the stronger is the effect. The figure denominated *Antithesis*, or *Contrast*, derives its force from this fact.

(2.) The second power is called SIMILARITY, or the Feeling of Agreement. This signifies that, when like objects come under our notice, we are impressed by the circumstance—as

* The idea of 'Figure' has nothing to do with Arithmetic; it signifies an unusual form of speech. Both the Latin *figura* and the Greek *εἰκὼν* properly denoted any 'form' of speech, so that, according to this usage, all language is in some figure; and Quintilian mentions that this wider meaning was still occasionally employed. It was but a natural limitation of the idea when *figura* and *εἰκὼν* were specially applied to those more striking 'forms' that consist in a deviation from the ordinary way of speech. With the wider meaning compare the application of the same terms to the 'figures' of the Syllogism—that is, the various 'forms' it assumes.

† All the ancient rhetoricians recognized a distinction between Figures and Tropes, though the exact nature of the distinction was much disputed. In general, a *Trope* was considered to consist in the use of one word for another, as in the Metaphor, Metonymy, Synecdoche; while a *Figure* implied a change in the relations of the words or the application of a whole sentence, such as Antithesis, Exclamation, Apostrophe. The distinction is artificial, and turns on a point that has little relevance to the leading uses of the Figures in style.

when we see the resemblance of a child to its parent. The Figures named *Simile*, *Metaphor*, *Allegory*, are modes of Similarity.

(3.) The third power of the Intellect is RETENTIVENESS, or Acquisition. The ability to retain successive impressions without confusion, and to bring them up afterwards, distinguishes Mind; it is a power familiarly known by the name Memory. Now, the chief way that retentiveness or memory works is this: impressions *occurring together* become associated together, as sunrise with daylight; and, when we are made to think of one, we are reminded of its accompaniments. We cannot think of the sun's rising without thinking of daylight, ~~and~~ the other circumstances that go along with it. Hence the mental association of things *contiguously* placed is a prominent fact; and one of its many consequences is to cause us often to name a thing by some of its adjuncts, as the sovereign by 'the throne,' wealth by 'gold'. Such is the nature of *Metonymy*.

Of the three powers of Intellect now named, the second, Similarity, is most abundant in figures, and these may be taken first in order.

FIGURES FOUNDED ON SIMILARITY.

SIMILITUDES IN GENERAL.

1. The intellectual power named Similarity; or Feeling of Agreement, there being also Diversity, is our chief instrument of invention.

In the world at large, things repeat themselves in new aspects and connections. The diversity is an obstacle to the sense of agreement; when we are able to overcome this obstacle, we are rewarded with important discoveries and aids to knowledge. It was a great stretch of identification, under disguises, to find out that our earth resembles a ball in shape, and revolves about the sun, like Jupiter and Venus.

2. The most important identifications of all are those that extend knowledge by generalizing such phenomena as fall under the same laws.

The referring of the heavenly motions to the force of

gravity was a vast stretch of discovery, pregnant with new information as to the heavens.

There must be resemblance in order to the process called reasoning and inference. We reason that living men will die, because they are *like* the men of former generations, who have all died.

3. Comparisons of the foregoing classes are called scientific. It is their nature to be *literal*: that is, the subjects compared are the same in kind.

A falling mass is the same fact in science, whether it be a stone, a moon or a planet. The general property called Life is the same in a man, an elephant, an oak.

4. Literal comparisons have a rhetorical value, in this respect, that they often aid in making intelligible what is obscure or difficult.

The processes of nature operate in a great variety of situations: in some, the manner of their working is concealed; in others, it is open. We make up for our want of insight in the one class, by means of the other. The movements of the heart are illustrated by a force-pump; the breathing action is understood by comparison with a bellows. The warming of the body by the blood has been likened to a system of hot-water pipes in a building.

Events in past history, and the characters of men long departed, can be elucidated by parallel events and resembling characters in times better known.

~~It~~ is highly illustrative to compare Homer and Virgil; Demosthenes and Cicero; Dante and Milton; Hannibal, Alexander and Napoleon; the Roman Empire and our Indian Empire. All such comparisons are literal: the things compared are the same in kind.

So, to compare the Republics of ancient and of modern times, is a means of throwing light upon the republican system in general. When Aristotle compares human societies to the societies of ants and bees, the differences are, indeed, so considerable that the mutual elucidation is very slight; but the likeness, so far as it goes, is literal.

In the sciences called Comparative—as Comparative Anatomy, Comparative Grammar—very many objects are assimilated, notwithstanding great diversity. The close

comparison leads to mutual elucidation; forms and processes that are obscured in the mass of individuals being openly displayed in a few. All this is scientific or literal comparison.

5. In order that Resemblances may be Figurative, the things compared must differ in kind.

The instances above cited, being plain or literal, are given here by way of contrast to figurative resemblance. The comparison of Napoleon to Cæsar is literal and not a figure; the subjects are the same in kind. The comparison of a great conqueror to a destructive conflagration or a tempest, is a figure. The things compared are different in kind, although possessing an amount of similarity rendering the one illustrative of the other.

6. The conditions of Figurative comparison are entirely different, according as it is intended for the Understanding or for the Feelings.

This distinction runs through the whole of Rhetoric. It will appear in a marked way under the Qualities of Style. Both effects may happen to be combined in the same figure, but the difference of the two is not thereby effaced.

INTELLECTUAL SIMILITUDES.

7. In all the departments of composition addressed to the UNDERSTANDING—as Description, Narration and Exposition,—similitudes are employed to impart Clearness, Simplicity and Impressiveness.

These are the Intellectual qualities of style, to be afterwards expounded in detail. Here it is sufficient to state in general that Clearness in style is opposed to obscurity or haziness, implying the separation of each idea from all others; that Intelligibility or Simplicity is opposed to abstruseness or difficulty of apprehension, meaning that the thought is easily understood; and that Impressiveness is the power of arresting attention and keeping hold of the memory.

8. When Figures of Similarity are employed in aid of the Intellectual qualities, they must satisfy these three conditions:—

(1.) They should be more effective with the persons addressed than the original idea.

(2.) The resemblance should turn on the relevant circumstance.

(3.) There should be an absence of accompaniments that would distract or mislead.

These conditions, when thus-stated, justify themselves. To fail in any one is to miss the very end in view. In exemplifying in detail the Figures of Similarity addressed to the Understanding, we shall have to value them by these criteria; while having regard to the several qualities of Clearness, Simplicity and Impressiveness.

EXAMPLES.

1. Let us commence with Pope's couplet—

On life's vast ocean diversely we sail,
Reason the card, but passion is the gale.

This is one of the many similitudes for setting forth the course of human life. The comparison to a voyage at sea has various recommendations. In the first place, it is intelligible to the generality of people; and, being a material fact, it is more easily conceivable than mental facts. In the second place, the resemblance turns on the points of relevance. These are—(1) the possibilities or perils of the human destiny and a voyage; (2) the existence of a propelling power, passion and the wind; and (3) the need of a guide or direction, the reason, typified by the compass. In the last place, the similitude does not necessarily bring up misleading or distracting circumstances. The success of the figure is attested by widespread usage; the merit of Pope consisting in the terseness of the language.

The same great theme has derived assistance from many other comparisons. The course of each day, in its phases of morning, noon, evening, has various points of relevant comparison to the course of an individual life.

Again, a road or way, as contrasted with the pathless wilderness, also serves to indicate the difference between the two alternative positions of difficulty and facility in the conduct of life. In Bunyan's *Pilgrim's Progress*, the life of the Christian is represented as a narrow way marked off for the pilgrim to the 'Celestial City'.

2. A number of effective comparisons have been brought to bear upon the Education or Training of man and the docile animals. 'Teach' is the most literal, or unfigurative name; the similitudes are various. 'To tame,' 'break in,' 'rear,' 'build up' (edify), 'grind,' 'cram,' 'drill,' 'nurture,' 'coach,' 'shape,' 'form' (stamp, or impress), 'inure,' 'initiate,' 'open the eyes,' 'enlarge the mind,' 'to sow seed,' 'to drink in' (imbibe), 'take up,' 'master'.

Among illustrative similitudes, we may quote from Pope—

'Tis education forms the common mind :
Just as the twig is bent, the tree's inclined.

The point here is the need of commencing the work of education early. For the purpose, it is well chosen ; it does not err on any side. The likeness is sufficiently close : the allusion is to a well-known subject, more intelligible than the matter to be illustrated, and not in any way misleading. What we should desiderate is a still more special and searching similitude—one that should accommodate itself to minute circumstances in the process of training, and yet have all the virtues of a good comparison. In the absence of such a similitude, advantage is taken of the numerous partial resemblances in the group of terms quoted above.

The special department of education named 'Learning,' has been made the subject of extensive figurative treatment by Bacon. (See *Essays*.) He dwells, however, more upon the consequences of Learning than upon its own nature ; these being indicated by such phrases as 'amendment and correction of the mind,' man's 'whetting his scythe,' 'daily feeling ourselves better,' being capable of 'reformation' : all which are feeble as illustrations of the subject.

The particular aspect of learning or scholarship indicated by the study of books, has been the theme of various comparisons pointing out the evils of excessive or disproportionate devotion. Here, too, Pope gives the lead.

The bookful blockhead, ignorantly read,
With loads of learned lumber in his head.

This does not give the idea of mere excess : it supposes that the matter of study has been in great part useless. Robert Hall turned the figure to its proper point, when saying of Kippis, 'he laid so many books on his head, that his brain could not move' ; an intelligible allusion, but only partially relevant. Macaulay gives another figure, to the same purpose, from the stifling of a fire by too many faggots : this has almost the same merits and defects. The action of the brain is only very roughly typified by all the three attempts.

Pope's famous lines—

A little learning is a dangerous thing :
Drink deep, or taste not the Pierian spring ;
There shallow draughts intoxicate the brain,
And drinking largely sobers us again—

furnish an interesting example of the imperfection of nearly all attempts at representing adequately our mental workings by material comparisons. To acquire knowledge is not improperly figured by 'drinking,' just as it is also still better by 'food' ; but, in the first place, Pope's assertion is itself a gross error, having only a vulgar prejudice in its favour ; and, in the next place, the mental fact alleged is an exception, and not the rule.

The comparison to Food is made use of in Bacon's discrimination

of the value of Books. 'Some books are to be tasted, others to be swallowed, and some few to be chewed and digested.' The employment of these phrases is inapt. We taste an article of food to judge its quality: if we like it, we forthwith chew, swallow and digest it. Equally unsuitable is Bacon's comparison of reading books by deputy to 'distillation,' which would express the highest skill of a reader, namely, to realise the essentials of a book.

A more successful employment of the similitude of digestion is seen in the following from Whately:—'It is remarked by Anatomists, that the nutritive quality is not the only requisite in food;—that a certain degree of *distention* of the stomach is required, to enable it to act with its full powers; and that it is for this reason hay or straw must be given to horses, as well as corn, in order to supply the necessary bulk. Something *analogous* to this takes place with respect to the generality of minds; which are incapable of thoroughly digesting and assimilating what is presented to them, however clearly, in a small compass.'

The emotional processes of the mind are more easily illustrated; being in themselves simpler than the intellectual. Here the forces of material nature are often appropriate. All the prime movers of the outer world can be employed to symbolize the operation of moral forces. Hence we have 'the fires of passion,' 'the explosion of rage,' 'the tumult of the feelings,' 'the white heat of enthusiasm,' 'the breeze of popularity,' 'the flood-gates of iniquity,' 'the troubled sea of the mind,' 'the spur to exertion,' 'the warmth of affection,' 'love's first flash,' 'an atmosphere of serenity'. These are all more or less valuable as aids to the understanding, while many of them also could be classed as operative on the feelings.

3. Perhaps the most pregnant employment of figures of similarity is to elucidate human relationships and society. Hundreds of figures, good and bad, have been invented for this special service.

As a society is an organized whole, made up of units, it is naturally compared with a living being. Hence the similitude from the birth, growth and decay of the living framework: an utterly inappropriate comparison, except for those cases where nations happen to have risen slowly, and finally sunk under the casualties of conquest or revolution. A nation may improve its institutions, and extend or contract its territory, but it does not necessarily grow old, in the sense of becoming decrepit.

There has often been remarked, in the life of society, a tendency to special outbursts of zeal in particular directions, followed by movements to the other extreme: as in religion, love of freedom, foreign enterprise. For the expression of this fact, the tides come readily to hand, but the swing of the pendulum is a more exact comparison; while highly intelligible, it is relevant, without distraction. We have also the storm and the calm.

A happy comparison was made by Burke, between revolutionary outbursts and the taking of physic. The body politic is supposed to be in a diseased condition, in order to justify such a remedy.

All the terms derived from mechanical forces are adopted in the description of social forces : impulse, propulsion, momentum, resistance, inertia, cohesion, attraction, repulsion, explosion, streams and currents, storms, convulsions, volcanoes, conflagrations, stimulus, re-action, languor, exaltation, depression. Again, societies are described as rude, refined, polished, advanced, complicated. All these comparisons have a certain amount of propriety.

The similitude of storms purging the air is a favourite justification of the excitement caused by newly-acquired liberty : it is so employed in Erskine's defence of Stockdale.

The comparison invented by Paley to illustrate the nature of Property is defective ; being both irrelevant and misleading.* It is objectionable at the very outset, from assigning to the pigeons an operation wholly at variance with their nature ; a liberty that should not be taken, unless the supposed action were highly intelligible and highly relevant. But apart from this, it is a caricature of property to describe it as accumulating in a single hand all the products of a nation's industry, and leaving the workers in possession of merely a bare subsistence ; it would be an extreme statement of the building of the Egyptian pyramids by multitudes of slaves. There are great inequalities of wealth even in modern nations, but neither the unnatural pigeons of Paley, nor the conduct of the bees in setting apart their queen, can be of the smallest use in helping us to conceive and understand the causes of these inequalities.

So inapt is the passage as an aid to clearness or intelligibility, that we must suppose some other intention present to the author's mind. We can view it as a figure of *impressiveness*. It is a highly wrought picture of the extraordinary and marvellous, intended to startle us and so rouse our attention. It makes property seem something monstrous and revolting, and we are thereby induced to give the more earnest heed to the author's account of the true reasons for the inequalities.

The famous similitude, whose currency is due to Burns—

\ The rank is but the guinea stamp,
The man's the gowd for a' that—

is intelligible enough, but does not altogether fulfil the condition of relevancy. The 'stamp' is a good figure for a diploma or official certificate, to show that a candidate for a profession has been found

* If you should see a flock of pigeons in a field of corn ; and if (instead of each picking where and what it liked, taking just as much as it wanted, and no more) you should see ninety-nine of them gathering all they got into a heap ; reserving nothing for themselves but the chaff and the refuse ; keeping this heap for one, and that the weakest, perhaps worst pigeon of the flock ; sitting round, and looking on, all the winter, while this one was devouring, throwing about, and wasting it ; and if a pigeon more hardy or hungry than the rest, touched a grain of the hoard, all the others instantly flying upon it, and tearing it to pieces ; if you should see this, you would see nothing more than what is every day practised and established among men. Among men, you see the ninety-and-nine, toiling and scraping together a heap of superfluities for one (and this one, too, oftentimes the feeblest and worst of the whole set, a child, a woman, a madman, or a fool), getting nothing for themselves all the while but a little of the coarsest of the provision which their own industry produces ; looking quietly on, while they see the fruits of all their labour spent or spoiled ; and if one of the number take or touch a particle of the hoard, the others joining against him, and hanging him for the theft.

qualified for the work. It adds nothing to the candidate's knowledge, but simply attests it. As applied to Rank, in the sense of nobility and titles, it has scarcely any relevance whatever. Rank, in this sense, is not a stamp merely; it is a substantial privilege, conferred, in the first instance, as a reward of services; although, when hereditary, it is disconnected from these. The difference between bullion gold and coined sovereigns is in no way suited to express the difference between untitled merit, and title, with or without merit. The figure is still farther deficient, in respect that gold is a uniform thing, while the untested abilities of men are exceedingly unequal.

A modification of the figure, by Tennyson, is a slight improvement. Arthur's knights are good or bad, and like to coins—

Some true, some light, but every one of them
Stamped with the image of the king.

The 'some true' implies that some are spurious or bad—a very strong figure, applicable only to traitors. Light money, on the other hand, is scarcely adequate to signify great disparity of merit.

More successful, in drawing the line between true merit and pretence, is the class of comparisons included in Pope's lines—

Worth makes the man, and want of it the fellow;
The rest is all but leather or prunella.

This idea is carried out in many forms of language: 'fine exterior, 'surface show,' 'varnish'.

For aptness to the subject, nothing could exceed the very few figurative comparisons found in Demosthenes. A complete cessation of public embarrassments is compared to the disappearance of a cloud. The 'sycophantish' politician is happily likened to an old sore in the body, which becomes acute whenever the system is out of health. The resemblance in those cases is as close as the nature of a figure permits.

The scales of Justice in the hands of the blind goddess will bear scrutiny as a similitude to aid the understanding.

The Greeks are said to be the people that set the *first spark* to the dormant capacity of the human intellect. This has all the merits that can belong to a figure.

'Abstracts, abridgments, summaries, &c., have the same use with burning-glasses—to collect the diffused rays of wit and learning in authors, and make them point with warmth and quickness upon the reader's imagination' (Swift). A very good comparison to the understanding. The effect of the lens in concentrating the rays of light and heat is well known; and the resemblance turns on the relevant circumstance.

Contrast this with the following from Browning, intended to describe a lady's hair—

Hair in heaps lay heavily
Over a pale brow spirit-pure—
*Carved like the heart of the coal-black tree,
Crisped like a war-steed's encolure.*

The allusion in the first figure is obscure ; and the word that the comparison turns upon in the second, must be unintelligible to the great majority of readers.

A very different criticism applies to the next quotation, which is also from Browning—

I ! What I answered ! As I live,
 I never fancied such a thing
 As answer possible to give.
 What says the body when they spring
 Some monstrous torture-engine's whole
 Strength on it ! No more says the soul.

The mental state referred to, is sufficiently subtle to need considerable aid for its comprehension—the paralyzing power, on a sensitive nature, of an accusation of gross wickedness, entirely unexpected and entirely undeserved. The effect of the torture-engine is easily grasped, and the resemblance to the mental state in question is close enough to aid our conception of that state, while it has the advantage of objectivity to make it more intelligible.

The similitude in the following stanza of Wordsworth, describing 'a host of golden daffodils,' has considerable Impressiveness—

*Continuous as the stars that shine
 And twinkle on the milky way,
 They stretched in never-ending line
 Along the margin of a bay ;
 Ten thousand saw I at a glance
 Tossing their heads in sprightly dance.*

The idea to be impressed is that of vast number *producing unity of effect* ; and no example of this is better known or more impressive than the Milky Way.

EMOTIONAL SIMILITUDES.*

9. In compositions addressed to the Feelings,—Poetry and Oratory,—similitudes are employed to heighten the emotional effect.

This is an end totally different from the end of Intellectual Similitudes, and works by different means. If an object, in itself, does not affect the feelings so strongly as we wish, we can adduce a comparison to something stronger. Aristotle, wishing to evoke a sentiment of profound respect and veneration for the virtue of Justice, calls it 'more glorious than the Eastern Star, or the Western Star'.

* To enumerate and classify the feelings that are stimulated by figurative and other rhetorical arts, belongs to the discussion of the Emotional Qualities of Style. The most familiar comprehensive names for these are—Sublimity, Pathos, Humour. A general notion of these qualities is assumed in the detailed account of the Emotional Similitudes, and is expected to become more precise as the exemplification proceeds.

Sidney, in order to express the rousing effect of the ballad of Chevy Chase, declares that 'I never heard the olde song of Percy and Douglas, that I found not my heart moved more than *with a trumpet*'.

We shall, however, encounter exceptional cases, where the comparison is really less strong than the original subject. For this there are various reasons. One reason is that an approach may be made to the higher effect by means of the inferior.

Another reason is that the aim may be to produce Harmony, the essence of the poetic art. A harmonizing similitude is agreeable, even if not on a par, in point of intensity, with the subject: what is aimed at does not involve the consideration of mere force. (See Harmony, under EMOTIONAL QUALITIES OF STYLE.)

The following example is illustrative of both exceptions:—

O, my love's like a red, red rose
That's newly sprung in June;
O, my love's like the melody
That's sweetly played in tune.

Now love far transcends both flowers and music in emotional intensity. What the poet must be supposed to mean is, that a person entirely inexperienced in love, while yet susceptible to flowers and music, may be slightly aided in conceiving the love passion. This is one view. The other view is to regard these comparisons as chiming in harmoniously with the subject, from being of a congenial emotional quality. Additional considerations will occur afterwards.

10. Besides for augmenting the intensity of an emotion, comparisons are sought to impart a shock of Agreeable Surprise.

In the assimilating operation of the intellect, whereby comparisons are brought from very remote sources, there often results a feeling of unexpectedness, which is in itself an agreeable effect.

11. To intensify the Feelings, the comparison must fulfil the conditions following:—

(1.) It must yield an emotion corresponding to the original, but in higher degree.

(2.) It should not be obvious or trite.

(3.) The degree of elevation must not pass certain limits.

The first condition grows out of the necessity of the case. To rouse a different emotion would be away from the purpose: and to adduce a comparison equal merely, or inferior, in point of emotional force, would not have an intensifying effect. The exceptions have been indicated, and will appear in the examples.

The second condition forms a point of contrast between intellectual and emotional similitudes. Repetition does not detract from the value of the one, while it goes far to destroy the efficacy of the other. To awaken any powerful emotion, some degree of novelty, or freshness, is all but indispensable. The circumstances wherein the same image can continue to produce its full emotional effect, are more or less exceptional.

According to the third condition, limits are placed to the elevation aimed at by means of similitudes. The consideration of those limits opens up another large department of Rhetorical theory; as will be seen under the figure **HYPERBOLE**, and again in connexion with the **IDEAL**, under Emotional Qualities of Style.

12. To impart a shock of agreeable Surprise, the comparison must possess Novelty and Remoteness.

A thing cannot be unexpected, and at the same time obvious and near. There is no great surprise in the comparison of a king to a father, or in pointing out the likeness between human beings and the animals, in regard to food, procreation, parentage or the common emotions, as anger and fear.

In the following similitude from *Helps*, the effect is agreeable surprise rather than emotional intensity:—
‘The actions of princes are like those great rivers, whose course every one beholds, but their springs have been seen by but few’. As far as concerns the intellect, the similitude has no bearing: it is not either more intelligible or more impressive than a plain statement of the fact to be illustrated. But the matters compared being so different, we are startled by the ingenuity displayed in bringing them together; and the effect is an agreeable fillip to the mind.

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As any discord is fatal to emotional effects, which are expected to be pleasurable, comparisons of Surprise as well as those of Intensity should be *harmonious*, and the more so the better.

The following well-known passage from Lucretius contains a fine harmony, and also a circumstance that jars on the mind.

'Sweet it is, when the winds are agitating the waters on a wide sea, to witness from the land the spectacle of another's distress; not because it is agreeable to us that any one should suffer, but because it is pleasant to behold the ills ourselves are free from. Sweet also is it to look upon the mighty encounters of war spread over the plains, without shaming the danger. But nothing is sweeter than to occupy the well-girt serene temple, raised by the learning of the wise, whence we may look down upon others and see them straying and wandering, rivals in intellect, and in the pride of birth, striving night and day by surpassing labour to rise to wealth and to win dominion.'

The two comparisons quoted are in full harmony with the situation to be illustrated; there is one pervading emotion—the grateful feeling of security from visible woes. Nevertheless, it jars on our sympathies to represent the misery of others as our delight; and the clause of explanation, so awkward in a poem, does not redeem the discord. Better to have simply compared the three situations, without giving any name to the feeling. 'Like a man witnessing from the land the struggles of the mariner with the storm, or like one viewing the shock of war from a safe distance, is he that occupies the temple raised by wisdom, and looks down upon the erring crowd beneath.'

While a mere intellectual similarity should not be tendered for an emotional one, the absence of intellectual similarity is consistent with emotional effect. Hence may be allowed such as the following—

The noble sister of Poplicola,
The moon of Rome, chaste as the icicle
That's curled by the frost from purest snow,
And hangs on Dian's temple.

The same remark applies to the following similitudes from Shelley's
6 'Ode to the West Wind'.

Thou on whose stream, 'mid the steep sky's commotion,
Loose clouds, like earth's decaying leaves, are shed,
Shook from the tangled boughs of Heaven and Ocean.

7 The intellectual resemblance is very slight, but is sufficient for the purpose, the emotional harmony being apparent and the comparison fresh and impressive. So, in the same poem, the West Wind is thus addressed.

Thou dirge
Of the dying year, to which this closing night
Will be the dome of a vast sepulchre,
Vaulted with all thy congregated might
Of vapours.

† The resemblance between the last night of a season in relation to the preceding year and the dome of a sepulchre is not very close, but is enough for the poet's purpose.

The employment of intellectual similitudes without emotional keeping is not uncommon in poetry. It was the peculiarity of the class of poets named by Johnson 'metaphysical'. See Johnson's *Life of Cowley*; also Masson's *Life of Milton* (Vol. I., p. 441); Minto's *English Prose Literature*,—'Euphuism of Lyly'.

EXAMPLES.

† 'The condemnation of Socrates took him away in his full grandeur and glory, *like the setting of a tropical sun*'. The sun, in its various aspects, being the grandest object of the physical world, is adduced to elevate our emotions of wonder and admiration towards the objects of the moral world. Few of us have seen a tropical sun, but an effort of imagination can approach the reality.

It might seem that the comparison is grossly disproportionate, and therefore exaggerated and inadmissible; but usage has decreed the opposite.

The feeling of veneration is heightened by the simile, in the *Odyssey*, 'I follow behind, *as in the footsteps of a god*'. The divinities of all ages, being regarded as something higher than mere men, have been the standing source of elevated language applied to the more illustrious of human beings. The distance between humanity and divinity, in pagan times at least, was not regarded as too great for the comparison.

Tennyson's Princess, after the disaster to her college, moves to her window, and remains there

River Fix'd like a beacon-tower above the waves
Of tempest, when the crimson-rolling eye
Glares ruin, and the wild birds on the light
Dash themselves dead.

Calmness amid trouble and ruin could scarcely be more powerfully impressed than by comparison to the lighthouse amidst the tempest.

'A soul as white as heaven' applies the frequently used idea of exceeding purity attributed to the heavenly state.*

'Nature, a mother kind alike to all,' is Goldsmith's view of the happiness attainable in this world. The 'mother' relation is widely drawn upon for similitudes to convey ideas of affection, kindness, sacrifice.

Take next the well-known comparison of Pope—

Man, like the generous vine, supported lives :
The strength he gains is from the embrace he gives.

* The following use of this idea is more questionable. 'Sickness and sorrow, which pass so roughly over some faces, had given to hers the expression of a seraph.' We are led to expect some aid in conceiving the expression, but are disappointed; the figure carries us no farther than the vague idea of *heavenly*.

This is one of the numerous figures obtained from the vegetable world. It is ingenious rather than elevating. It may be taken partly as an illustration to the understanding, but still more as a figure of agreeable surprise—a far-fetched, and therefore unexpected, resemblance.

Compare this of Coleridge—

Love is flower-like,
Friendship is a sheltering tree.

To say 'Love is flower-like' cannot be held as elevating the subject. 'Love' is the strongest feeling of the mind, far above any charm of flowers, and therefore incapable of being heightened by such a comparison. The intention of the poet appears in the contrast of the flower to the sheltering tree; it is to express the idea that love is only a source of pleasure, while friendship gives comfort and protection. Thus, both expressions have the advantage of using vivid material images to represent mental qualities. We may know that friendship is comforting and helpful, and yet be agreeably assisted in our conception by the familiar and impressive image of a shelter-giving tree.

Byron gives this image of his wandering life—

I am as a weed,
Flung from the rock, on ocean's foam, to sail
Where'er the surge may sweep, the tempest's breath prevail.

The augmenting effect of the comparison is very apparent; it approaches even to the hyperbolic. The imagery derived from the incidents of the ocean is copious and often impressive.

Shakespeare makes Timon say of Alcibiades that he, 'like a boar too savage, doth root up his country's peace'. This is one of the innumerable comparisons of human beings to animals. The aptness lies in the fact that, in certain qualities, especially passion, animals rise above men as regards intensity of manifestation.

'There was silence deep as death' (Campbell). A very powerful and apposite figure; being the highest attainable for silence. It would be excessive on any occasion but the eve of a great battle. It realizes the most perfect type of an emotional similitude.

'The hell of waters, where they howl and hiss' (Byron). A similitude derived from one of the best known sources of terrible emotion. It is necessarily heightening in its effect; but repetition has very much reduced its power in stimulating emotion: it is not sufficiently reserved for the highest emergencies.

'Work without hope draws nectar in a sieve' (Coleridge). A very impressive comparison to heighten the sense of fruitless endeavour.

Take the following from Wordsworth.

It is a beauteous Evening, calm and free;
The holy time is quiet as a Nun
Breathless with adoration.

The figure expresses very appropriately the combined ideas of sacredness and calm, while further hinting at Wordsworth's favourite conception of nature as expressing religious thoughts. The comparison is fresh and striking, and is well fitted to elevate our feeling towards nature in this relation; and that indeed is the primary object. Such a case shows us that, while intellectual similarity is not the main condition with elevating figures, it is an advantage that should not be overlooked, provided the other conditions are not sacrificed to it. So the same poet seeks to elevate our reverence for Duty, when he addresses it as 'Stern daughter of the voice of God,' while at the same time expressing his own conception of the origin of man's sense of Duty.

The next case is from Pope.

Eternal smiles his emptiness betray,
As shallow streams run dimpling all the way.

The figure is justified by the interest of the comparison; we are pleased by the flash of likeness traced between remote objects. There is farther an intention of exciting our contempt by the resemblance being to that which is shallow.

A similar instance is the couplet—

Authors, like coins, grow dear as they grow old :
It is the rust we value, not the gold.

There is harmony of feeling here in the extension of the figure in the second line, that feeling being ludicrous depreciation.

Take now an instance of a different kind :

I who still saw the universal sun
Heave his broad shoulder o'er the edge of the world. (Keats.)

The similitude of "heaving the shoulder" is not fitted to elevate the subject, nor is it suited to give the pleasure of fanciful comparison. It is wanting in dignity as applied to the sun, and may even suggest ludicrous associations.

Take now a few instances that illustrate the limits that are set to the feeling sought to be raised.

She seemed a splendid angel, newly drest,
Save wings, for heaven.

The similitude is not only overdrawn, but is vague; it really gives no help to conception, as it professes to do. Moreover the awkward limitation, "save wings," is out of harmony.

Here again we have a description of thunder in a summer night, in which the figure goes beyond limit—

Earth turned in her sleep with pain,
Sultrily suspired for proof.

Again—

But to her heart, her heart was voluble,
Paining with eloquence her balmy side ;
As though a tongueless nightingale should swell
Her throat in vain, and die, heart-stifled, in her dell.

The whole conception of the last two lines is unnatural and overstrained, and fails therefore to elevate our feeling of the situation it is compared to.

We may add here a few miscellaneous examples of similitudes of pure surprise, the object gained being the pleasure of the comparisons.

"When thou forgivest, the man who has pierced thy heart stands to thee in the relation of the sea-worm, that perforates the shell of the mussel, which straightway closes the wound with a pearl". (Richter.)

"Many a man has a kind of a kaleidoscope, when the bits of broken glass are his own merits and fortunes, and they fall into harmonious arrangements, and delight him, often most mischievously and to his own detriment; but they are a present pleasure." (Helps.)

"Long shall Comala look before she can behold Fingal in the midst of his host; bright as the coming forth of the morning, in the cloud of an early shower". (Ossian.)

The following is addressed to an infant:—

Thou art a dew-drop, which the morn brings forth,
 Ill fitted to sustain unkindly shocks,
 Or to be trailed along the soiling earth;
 A gem that glitters while it lives,
 And no forewarning gives;
 But, at the touch of wrong, without a strife
 Slips in a moment out of life. (Wordsworth.)

The idea of freshness and feebleness is thus elaborated, without assisting the understanding or elevating feeling in relation to the object, yet the poet's aim is secured by the pleasure of the comparison itself.

"Human experience, like the stern-lights of a ship at sea, illumines only the path which we have passed over". (Coleridge.)

Keats describes a maiden, going to sleep in bed, as—

Blissfully haven'd both from joy and pain;
 Clasp'd like a missal where swart Paynims pray;
 Blinded alike from sunshine and from rain,
As though a rose should shut, and be a bud again.

Browning, in speaking of the sudden cessation of animated expression, makes this comparison—

In short the soul in its body sunk,
Like a blade sent home to its scabbard.

13. Many comparisons are both intellectual and emotional, having a mixed effect.

To portray the rupture of a friendship, Coleridge has the following image. The two friends

Stood aloof, the scars remaining,
 Like cliffs which had been rent asunder;
 A dreary sea now flows between,
 But neither heat, nor frost, nor thunder,
 Shall wholly do away, I ween,
 The marks of that which once hath been.

This is a vivid picture to the understanding, while calculated to intensify our feeling of the situation.

'The universe at large would suffer as little in its splendour and variety by the destruction of our planet, as

the verdure and sublime magnitude of a forest would suffer by the fall of a single leaf.' (Thomas Chalmers.)

'Under the green foliage and blossoming fruit-trees of To-day, there lie, rotting slower or faster, forests of all other Years and Days' (Carlyle). This expresses vividly for the understanding the relation of the past to the present, as the means of growth through decay, while at the same time appealing to emotion.

Keats speaks of 'the music, *yearning like a god in pain*'; thus not only elevating the subject but also vividly setting forth the massive, yet indefinite, emotion stirred up by music in its higher forms, which seems to strive after more definite expression.

SOURCES OF SIMILITUDES.

14. The illustration of Similitudes may be extended and varied by a survey of the SOURCES.

The sources of similitudes are co-extensive with the world of knowledge; while different departments have different capabilities and applications. A survey of these Sources may give us a more adequate conception of the vast area covered by this one department of Rhetoric.

To begin with the **HEAVENS**. The celestial vault, with its varying movements, has affected many minds in all ages. The emotions inspired are, first of all, Grandeur, Vastness, Sublimity, and next Awe or Terror. In a less degree, and by an indirect agency, they have become associated with gentle, benign or loving emotion. The simplicity or intelligibility of the chief movements has enabled them to be largely used as figures to the understanding.

Mythology has added to the employment of the heavenly bodies, sometimes at the cost of their degradation.

In poetry the heavenly bodies are made use of to elevate our feelings towards great men, as—

That mighty orb of song
The divine Milton.

The Sun is necessarily the most powerful of all heightening comparisons, in respect of might; while owing to his paramount agency in nature, he is also looked up to with a certain feeling of affectionate regard, such as is possible towards vast power exercised on the whole for our good.

The Stars are still a grand resort of poets, notwithstanding that the astrology of the middle ages reduced them to an ignoble function. The Elizabethan poets, living under the belief in astrology, are full of this employment, as may be seen in Shakespeare, nearly a half of his allusions to them being in this meaning.

The specialities of the stars furnish numerous mixed comparisons—
—affecting both the feelings and the understanding.

✓ Like a star, unhasting, unresting.

Chaucer says, with his usual felicity and compactness—

His eyghen twynkled in his heed aright,
As don the sterres in the frosty night.

And Shelley—

Kings are like stars—they rise and set—they have
The worship of the world, but no repose.

The ingenuity of the comparison makes it rank as a figure of surprise more than of elevation or of intellectual insight.

The same may be said of Wordsworth's figure for solitary beauty—

✓ Fair as a star when only one
Is shining in the sky ;

or the same poet's description of Milton—

✓ Thy soul was like a star, and dwelt apart. ✓

Again—A poem round and perfect as a star ?

The more subdued majesty of the Moon has led to its feminine personification, and to its being widely employed for evoking tenderness and pathos, still accompanied with grandeur or might.

The Planets shine as stars, and emotionally are classed with them. As revolving about the Sun in distant orbits, they are figures to the understanding also.

The Comets have affected the human mind very variously. When regarded with superstitious alarm, they were objects of power ; now, they are used chiefly for the understanding, the eccentricity of their orbits and their uncertainty being the chief points of interest.

Meteors are the type of the highest uncertainty of all, from their suddenness of appearance and rapidity of extinction.

The Constellations, the Milky Way and the Nebulæ possess an element of grandeur, which, however, is developed chiefly by means of astronomical knowledge.

Eclipses, like Comets, have passed through a stage of superstitious awe ; they are now convenient comparisons for purely intellectual uses. Occultations are a minor form of eclipse.

The general idea expressed by the word Satellite is now available, and very useful ; the word was unknown in the time of Shakespeare, and even in Pope appears still with its Latin pronunciation—

Or ask of yonder argent fields above
Why Jove's *satelli-tes* are less than Jove.

The EARTH, taken on the great scale, is a copious source of similitudes, affecting our feelings in the first instance. The phenomena of the Sky—Winds, Storms, Clouds, Rain, Thunder and

Lightning—inspire the emotion of Power, Force, Grandeur, and are largely employed to heighten that emotion in connection with animated beings,—as Men, Societies, Animals. The dreadful incidents of war are frequently clothed with these allusions. On the other hand, images of grateful repose and gentle pathos can be obtained from the calmer manifestations of the sky.

The Ocean—with its extent, its tempestuous upheavings, its waves, its tides—is suggestive of might, and is largely employed in imagery to excite our emotion of the sublime. Its serene moments are also turned to account. The waves and tides are further available in intellectual imagery.

The flow of water in Rivers, Streams, Cataracts, may attain to grandeur.

The irregular and often terrific action of Earthquakes and Volcanoes takes the side of sublimity.

The Mountains and mountain ranges are permanently the most imposing of earth's grandeurs, and play a great part in poetic allusions.

The Chasms and Depths laid open by nature and by art, and the Stratification of the globe, as explained by geology, with its innumerable fossil remains, are capable alike of rousing the feelings and of aiding the understanding.

The vast expanses of Plain, Forest, Desert, provide aspects of sublimity; the ocean sharing in the same attribute. As peopled with life, these aggregates are rendered still more impressive—the forest-wilds, the ocean, the rivers, the air. A new class of effects arises with human societies and civilized centres.

The MINERAL world is a rich source of comparisons: some to the feelings, as the precious stones and metals that possess glitter and beauty; others to the understanding, from more useful properties, as transparency, hardness, tenacity, roughness and smoothness, rarity and money-value.

LIFE opens up a new and exhaustless field of comparisons. The Vegetable in every part, and in every stage, is drawn upon. The beauty of the flower is a permanent object of allusions. The other parts make figures to the understanding—root, branch, leaf, bud, fruit, growth, sap, ripeness, decay.

There are upwards of a hundred thousand vegetable species; many are characterized by marked features, and are at the same time widely and popularly known. From these are obtainable figures of each kind. The grandeur of the larger trees arouses the corresponding sentiment; the delicacy and brilliancy of the shrubs and flowers give the interest of beauty.

Animal Life has superadded processes, all brought into the play of comparisons. Health and disease, as well as the numerous varieties of disease; the chief bodily organs—bone, sinew, muscle, heart, lungs, stomach, liver, spleen, head, face, brain, tongue, arms, hands, legs, feet—can all be traced in their figurative application to remote subjects. The 'head' is one of the most diffused comparisons in the

language; the applications of the others readily suggest themselves. The effects are mostly on the understanding.

The number of Individual Animals that have come to be employed as similitudes is very great. Strength and ferocity are typified by the lion, tiger, bear, shark; patience and docility by the sheep, ox and others.

Use is made of what is deemed characteristic of the lion, tiger, wolf, fox, ass, mule, cat, mouse, rat, eagle, bat, lark, nightingale, dove, owl, cuckoo, serpent, viper, boa, bee, ant, spider, butterfly, worm, grub, oyster.

In the *Purgatorio*, Dante describes the attitude of Sordello by 'the semblance of a lion when he couches'. Satan, in Milton, is seen 'squat like a toad'; Junius stung 'like a scorpion'. All these rouse our feelings. The spider drawing his victims into his web is used to excite revulsion and dread, as well as to help the understanding; being applied to the arts of sophistry. Nothing could be more expressive than Dekker's comparison—'untameable as flies'; it suggests a vivid idea of total indocility.*

The various INDUSTRIES of man are largely employed in the figurative sense. Their most prevailing use is to help the understanding. A process of industry must be definite and intelligible. All the standing industries are sufficiently well known to be drawn upon for clearing up less known subjects. In Agriculture, we have the familiar operations of keeping flocks, tilling the ground and manipulating the produce. From Mining, we have derived a variety of similitudes. Building gives perpetual references to foundations, walls, roofs, cement, floors, doors, windows, &c. Seamanship is a source of many well-known comparisons. Trade gives us all the operations connected with buying and selling. Manufactures are an endless resort, from their multiplied forms in our time.

The occasions for awakening emotion by the various industries are chiefly their displays of energy and ingenuity. A large ship under full sail, a palace or a pyramid, a steam engine of hundreds of horse power, are objects of imposing might, and are used as comparisons of strength. The manufacturing and other operations that overcome the stubbornness of matter,—by transporting masses, breaking, crushing, pulverizing, re-shaping, combining raw material,—inspire us with the emotion of manifested power or might.

* The poets have actually employed but a small part of the material at their command in the animal world. "Taking the bird-world alone," says Mr. Phil Robinson, "it is extraordinary with what direct loss of power and beauty the poets seem to neglect the opportunities which Nature offers them for simile and illustration, ornamental epithet or moral analogy. There are known to science more than three thousand species of birds. But poetry takes ken of a bare hundred, and of these a third are so casually mentioned that, virtually, they are useless to the text, and, so far as they contribute any special significance, force or beauty, almost any other birds might have taken their places." (*The Poets' Birds*, p. 4.) It should be remembered, however, that a poet's material for similitudes and illustrations is limited by his readers' knowledge as well as by his own. Hence also the extensive use of conventional or traditional ideas of animals in poetry, on which Mr. Robinson likewise comments. If an animal is introduced for purposes of illustration, it must be used in ways that readers can feel; to do otherwise would often involve lengthened and weak description instead of brief and forcible allusion.

(3.) The degree of elevation must not pass certain limits.

The first condition grows out of the necessity of the case. To rouse a different emotion would be away from the purpose: and to adduce a comparison equal merely, or inferior, in point of emotional force, would not have an intensifying effect. The exceptions have been indicated, and will appear in the examples.

The second condition forms a point of contrast between intellectual and emotional similitudes. Repetition does not detract from the value of the one, while it goes far to destroy the efficacy of the other. To awaken any powerful emotion, some degree of novelty, or freshness, is all but indispensable. The circumstances wherein the same image can continue to produce its full emotional effect, are more or less exceptional.

According to the third condition, limits are placed to the elevation aimed at by means of similitudes. The consideration of those limits opens up another large department of Rhetorical theory; as will be seen under the figure *HYPERBOLE*, and again in connexion with the *IDEAL*, under Emotional Qualities of Style.

12. To impart a shock of agreeable Surprise, the comparison must possess Novelty and Remoteness.

A thing cannot be unexpected, and at the same time obvious and near. There is no great surprise in the comparison of a king to a father, or in pointing out the likeness between human beings and the animals, in regard to food, procreation, parentage or the common emotions, as anger and fear.

In the following similitude from *Helps*, the effect is agreeable surprise rather than emotional intensity:—‘The actions of princes are like those great rivers, whose course every one beholds, but their springs have been seen by but few’. As far as concerns the intellect, the similitude has no bearing: it is not either more intelligible or more impressive than a plain statement of the fact to be illustrated. But the matters compared being so different, we are startled by the ingenuity displayed in bringing them together; and the effect is an agreeable fillip to the mind.

The arts and mechanism of Social Intercourse—roads, carriages, mile-stones, harbours, stations, bridges, rails—can be applied figuratively, to render conceivable the more abstract operations of the mind. A person committing blunders is 'off the rails'. Euclid is credited with the saying, 'There is no royal road to geometry'.

The Healing Art is a source of endless figurative allusions: a few come home to the feelings, but most appeal to the understanding. The derangements in the mental constitution of the individual man, as well as those in the state of society, being compared to diseases, the modes of dealing with them are expressed by terms of medical art. The relevance, however, is often very slight. A wound to the body, and a hurt to the mind, such as a bereavement, have too little in common to give mutual enlightenment.

Science is, in one respect, our best source of comparisons to aid the understanding. The notions being carefully defined, they are usually clear; the drawback being that the scientific knowledge of the general multitude goes only a very little way, while many of the educated are no better.

Even the simplest notions of Arithmetic are valuable as Figures of comparison: Addition, Multiplication, Fractions, Proportion, Direct and Inverse, are all brought into play. The phraseology of Algebra is less employed; while the terms of Geometry, containing the fundamentals of Demonstrative science, are widely made use of.

The logical distinctions of Matter and Form, Essence and Accident, find application everywhere. In the Mechanical and Physical sciences occur the notions of Inertia, Momentum, Velocity, Acceleration, Gravitation, Cohesion, Adhesion, Repulsion, Equilibrium, Reaction, Resistance, Tension, Pendulum, Clockwork, Centre of Gravity, Lever, Balance, Waves, Billows, Flotation, Solidity, Liquidity, Vapour, Distillation, Electricity, Magnetism, Compass, Heat.*

Fine Art gives birth to a numerous host of similitudes. The technicalities of every one of the Arts are extended into figurative uses. They are mostly addressed to the understanding; but occasionally they have an emotional tinge, as in the employment of such words as melody and harmony, the terms for the great works of Architecture, and the language of poetical criticism.†

* As a valuable comparison to the understanding, may be mentioned the continual approximation of the asymptote of the hyperbola to the curve, without the two ever coinciding; but this is only understood by those that have studied the Geometry of Conic Sections. The following, from Lord Rayleigh's Presidential Address to the British Association, was especially suitable as used for a scientific audience: 'The neglected borderland between two branches of knowledge is often that which best repays cultivation; or, to use a metaphor of Maxwell's, the greatest benefits may be derived from the *cross fertilisation of the sciences*'. Geology is turned to happy account in this description of the themes of Burns's poetry: 'No time can superannuate the subjects which Burns sang; they are rooted in the primary strata, which are steadfast'. (Shairp.)

† 'The comparison of life to a play is one of those figures at once obvious and striking, which were adopted by the moderns from the classical poets, and employed by every writer till taste revolted at the repetition.' (Mark Pattison.)

It is remarkable that, notwithstanding the frequent allusions to Music among our poets, it is, of all the arts, the one that they seem to understand least. The chief exception is Milton; the references in other poets are mostly so vague as to suggest no knowledge of music beyond mere melody.

† The resemblance between the last night of a season in relation to the preceding year and the dome of a sepulchre is not very close, but is enough for the poet's purpose.

The employment of intellectual similitudes without emotional keeping is not uncommon in poetry. It was the peculiarity of the class of poets named by Johnson 'metaphysical.' See Johnson's *Life of Cowley*; also Masson's *Life of Milton* (Vol. I, p. 441); Minto's *English Prose Literature*,—'Euphuism of Lyly'.

EXAMPLES.

† 'The condemnation of Socrates took him away in his full grandeur and glory, *like the setting of a tropical sun*'. The sun, in its various aspects, being the grandest object of the physical world, is adduced to elevate our emotions of wonder and admiration towards the objects of the moral world. Few of us have seen a tropical sun, but an effort of imagination can approach the reality.

It might seem that the comparison is grossly disproportionate, and therefore exaggerated and inadmissible; but usage has decreed the opposite.

The feeling of veneration is heightened by the simile, in the *Odyssey*, 'I follow behind, *as in the footsteps of a god*'. The divinities of all ages, being regarded as something higher than mere men, have been the standing source of elevated language applied to the more illustrious of human beings. The distance between humanity and divinity, in pagan times at least, was not regarded as too great for the comparison.

Tennyson's Princess, after the disaster to her college, moves to her window, and remains there

River Fix'd like a beacon-tower above the waves
Of tempest, when the crimson-rolling eye
Glazes ruin, and the wild birds on the light
Dash themselves dead.

Calmness amid trouble and ruin could scarcely be more powerfully impressed than by comparison to the lighthouse amidst the tempest.

'A soul as white as heaven' applies the frequently used idea of exceeding purity attributed to the heavenly state.*

'Nature, a mother kind alike to all,' is Goldsmith's view of the happiness attainable in this world. The 'mother' relation is widely drawn upon for similitudes to convey ideas of affection, kindness, sacrifice.

Take next the well-known comparison of Pope—

Man, like the generous vine, supported lives :
The strength he gains is from the embrace he gives.

* The following use of this idea is more questionable. 'Sickness and sorrow, which pass so roughly over some faces, had given to hers the expression of a seraph's.' We are led to expect some aid in conceiving the expression, but are disappointed; the figure carries us no farther than the vague idea of heavenly.

1. The metaphor is a comparison implied in the mere use of a term.

When we say 'his victory was *brilliant*,' 'he *bridles* his anger,' we employ figures of comparison without saying so. The likeness is embodied in a single word, and that word is put forward as if it were the plain and literal name for the fact.

It is in the circumstance of being confined to a word, or at most to a phrase, that we are to look for the peculiarities of the metaphor—its advantages on the one hand, and its dangers and abuses on the other. It lends its force to the composition, without a change of grammatical structure.

Like all similitudes, Metaphors may (1) aid the Understanding, (2) intensify or work up a Feeling or Emotion, (3) give an agreeable Surprise. For the second and third effects, and also as a distinct aim, they are required to be in full Harmony with the subject. (See p. 145.)

(1) For aiding the Understanding.

'The *light* of Nature' is a similitude to express shortly the indications that Nature can afford as to its own origin; it implies a contrast with the light of Revelation.

'Coming events cast their *shadows* before' is a highly expressive employment of one of the most familiar phenomena. It combines all the requisites of a similitude for aiding the understanding.

'Introducing the *thin end of the wedge*' is also highly effective, from the same combination of merits.

'The Geological *record*' is the expression for the stratification and fossil remains of the globe, taken as the means of reading its past history.

'He is *master* of the situation' is a suggestive employment of a relationship understood by everyone.

Bentham called the moralist 'a *scout* for consequences'.

'A word in *season*' is highly expressive.

'*Stamping out*' is the name of a familiar operation employed to designate the means of arresting the spread of contagion. It implies at once the serious nature of the evil and the vigorous method of dealing with it.

'The *sinews of war*,' as applied to money, is intended to convey the idea that on it all the power of armies depends. The expression goes back to Beaumont and Fletcher.

Victuals and ammunition,
And money, too, the sinews of the war,
Are stored up.

'*Levellng up*' was expressively applied, during the Irish Church debates, to the proposal for endowing all churches, as opposed to disestablishment of the one that occupied the privileged position.

'*More sail than ballast.*'

'Athens, the *eye* of Greece' is recommended by the familiarity of the thing compared, but the relevance is only vague. 'The *mind* or *intellect* of Greece' would have been more suitable. Plato called Aristotle the 'intellect' of his school.

'The wish is *father* to the thought' is scarcely an aid to the understanding. There is only the advantage of stating in a few words that a man's thoughts upon a subject grow out of what he wishes, not out of the real state of the case. To use 'father' or 'mother' each by itself, as the origin or source of anything, is questionable. The concurrence of both to progeny is of the essence of the parental relationship; and when this is the relevant circumstance, the comparison attains its full force.

Excellent examples of metaphors for the understanding may be found in Pope. The following quotation describes the advantages of mental activity as opposed to Stoic apathy.

The rising tempest puts in act the soul,
Parts it may ravage, but preserves the whole.

(2) For intensifying the Feelings.

'The news was a *dagger* to his heart' is a powerful metaphor, from the vividness of the idea, and the intensity of the feeling aroused.

The virtuous poor are spoken of as '*God's nobility*'—an elevating, but over-strained comparison.

'*To break,*' for to disobey, the law, is an energetic figure, and yet moderate.

'The town was *stormed*' is an attempt at giving intensity to the feeling, but is inadequate. The word is accepted as a literal name for the action intended; other language being needed to suggest the horrors of the reality.

For images of strength and endurance, we go to our tenacious metals and minerals,—iron, steel, brass, adamant. The Stoics were said by Adam Smith to clothe the obdurate heart with triple steel.

The precious metals, gold, silver, are standing metaphors for value or worth: they can never lose their power as

metaphors, as long as they keep up their present position and use.

'My voice is not a *bellows* unto ire' (Keats).

The *divinity* that *hedges* a king is one of the over-done applications of the divine nature to human beings. It had more force in days when the divine right of kings was believed in. 'The human face *divine*' is another instance; it has but a slightly elevating effect.

There is a heightening power in the lines—

At length Erasmus
Stem'd the wild *torrent* of a barbarous age
And drove those holy *Vandals* off the *stage*.

For a metaphor apt and also harmonious, we may quote Plato's expression for the elaboration of style—'*combing and curling it*'.

(3) For giving an agreeable Surprise.

Chatham says—'The power of directing the local disposition of the army is the royal prerogative, *the master feather in the eagle's wing*'. This is an agreeable figure, but scarcely assists the understanding, or adds to the sentiment of royal grandeur. It is ingenious and original; it refers us to a conventional object of our admiration—the flight of the eagle. A king could not derive elevation from an eagle; all he could get would be the maintenance of our respect by an allusion that is in itself somewhat elevated.

Junius improves on the figure of Chatham, and renders it a still better example of the ingenuity that gives a pleasurable 'surprise'. 'The *feather* that *adorns* the royal bird supports his flight. Strip him of his *plumage*, and you fix him to the earth.' Not much is to be made of this in the way of explaining the sources of royal power, and the effect upon the feelings is the same as before.

Again, 'In the shipwreck of the state, trifles float and are preserved; while everything solid and valuable sinks to the bottom, and is lost for ever'.

'Assuredly, if the tree which Socrates planted and Plato watered is to be judged by its flowers and leaves, it is the noblest of trees. But if we take the homely test of Bacon, if we judge of the tree by its fruits, our opinion of it may perhaps be less favourable.' (Macaulay.) This is entirely fanciful. There is no standing contrariety between flowers and leaves on the one hand, and fruit on the other; as a

rule, the fruit follows on the abundance of leaves and flowers.

Of the same fanciful, though agreeable kind, is the often repeated figure from Aaron's serpent—

And hence one master-passion in the breast,
Like Aaron's serpent, swallows up the rest.

It is true, generally, that the same human mind cannot develop itself strongly in many different directions; but this comparison only serves to distort the fact. But then Pope's view is distorted already, and the comparison just suits *him*.

'Earth is our mother, and bears us in her arms; air is our foster-mother, a perennial fount of hope.' Ingenious and nothing more.

So Shelley—

The dædal earth,
That island in the ocean of the world,
Hung in its cloud of all-sustaining air.

Agreeable surprise is the justification of the following metaphor from Pope.

This light and darkness in our chaos join'd,
What can divide! The God within the mind.

The allusion is to the Mosaic account of creation, and is intended to express the confusion of good and evil in man's nature, which can be separated only by conscience. The comparison of this faculty to 'the God within the mind' sets forth also Pope's view of it as entitled to rule over all others. There is little or no light added to the subject, but we are pleased with the ingenuity of the comparison, which bears application so fully.

The metaphor is of the same class, when Shelley calls the tide—

the eternal flood,
Slave to the mother of the months.

Many metaphors fail to serve any of the purposes indicated. But an important office in the economy of language still remains to be described.

2. The coining of Metaphors is a means of adding to our stock of names.

To procure names for the vast number of objects of

human knowledge, many modes are resorted to : one is the detection of resemblances.

We have seen how extensively the names of parts of the body are transferred to quite different subjects, and become habitual designations : as the *head* of a family, of a state, of a party, of a table.*

In order to express the feelings that we derive from a work of Art, and at the same time our judgment of its merits, the word 'taste' is adopted from one of our five senses, and is the regularly understood name for that special meaning.

So the words '*polish*,' '*false notes*,' '*warm colours*,' are as valuable in their metaphorical applications as in their original use. In such cases, we cease to consider the relevancy or propriety of the transfer; the meaning is checked by the examples. We should not consider the word '*false*' suitable to a note of music; but, being adopted for that use, it is understood accordingly.

All the simple prepositions—of, to, for, in, at, with—originally referred to place and motion; but they have been extended by metaphor to other relations :—'honour *to* the brave'.

The technical language of Anatomy is in great part metaphorical :—pons varolii, hippocampus major, *true skin*, *labyrinth* of the ear. It is the same with the language of the common arts.

Metaphor is largely employed in expressing the more hidden operations of the mind. Thus, knowledge is *light*, passion is *fire*, depression of spirits *gloom*; the thought *struck* him. So we speak of a *ray* of hope, a *shade* of doubt, a *flight* of fancy, a *flash* of wit, *ebullitions* of anger. All the names

* The following is from Professor Whitney's *Life and Growth of Language*, p. 86 :—
 "Thus, not only an animal has a *head*, but also a pin, a cabbage. A bed has one, where the head of its occupant usually lies—and it has a *foot* for the same reason, besides the four *feet* it stands on by another figure, and the six *feet* it measures by yet another. More remarkable still, a river has a *head*; its highest point, namely, where it *heads* among the highlands—and so it has *arms*; or, by another figure, *branches*; or, by another, *feeders*; or, by another, *tributaries*; and it has a right and left *side*; and it has a *bed*, in which, by an unfortunate mixture of metaphors, it *runs* instead of lying still; and then, at the farthest extremity from the head, we find, not its *foot*, but its *mouth*. Further, an army, a school, a sect, has its *head*. A class has its *head* and its *tail*; and so has a coin, though in quite a different way. A sermon has its *heads*, as divided by their different *headings*; and we can beg to be spared anything more "on that *head*". A sore comes to a *head*; and so, by one step further away from literalness, a conspiracy or other disorder in the state, the body politic, does the same. We give a horse his *head*, which he had before our donation; and then we treat in the same way our passions—that is to say, if by their overmastering violence we lose our *heads*."

of mental operations were originally applied to something sensible : as perception, apprehension, conception, recollection, deliberation, inspiration, imagination, sagacity (originally quickness of smell), acuteness, penetration, emotion, expression.

Many of these derived terms have acquired a greater prevalence in their transferred use than in their first application : in which case they cease to be thought of as figurative, and become, as it were, the literal names for the things that they now chiefly represent. Such are melancholy (black bile), edify (build), acuteness (sharpness), ardour (heat), express (to press out), crush (bend), enhance (lift), provide (see beforehand), detect (unroof), cynosure.

In these instances, the original meaning is no longer suggested to the mind. In other cases, the words are still used in the primitive as well as in a figurative sense, and hence they continue to have a certain illustrative force of similarity : as point, line, solid, height, breadth, depth, smooth, rough, hard, soft, dry, bitter, sweet, hot, cold, fire, light, dark, colour, clear, dim, harmony, discord, rest, motion, balance, stability, support, fountain, stream, ocean, root, stem, fruit, mountain, forest, field, desert, life, death, star, planet, comet, meteor, cloud, thunder, lead, follow.

Examples of metaphors whose only merit is to furnish terms. Adam Smith's word *Division*, applied to labour, was wholly unsuited to his meaning : an actual case of division of labour would be for two persons to work at the same job, and relieve each other. The grammatical designations, *strong* and *weak* verbs, are false metaphors, though furnishing convenient names. 'Idols,' as applied to fallacies, has little relevance, but is really an anglicised form of Bacon's *idola*, which was taken from Plato's use of *εἰδωλον* for a 'phantom' of the mind. Bacon's designation of his classes of fallacies as *idola tribús*, *idola specús*, *idola fori*, and *idola theatrí*, serves to furnish names, but has little appropriateness in the figures.

The following musical terms furnish examples of metaphors without much fitness in themselves, but serving to originate names ; many of them have now practically dropped the figurative idea. Scale (properly a ladder), chromatic (colouring), key, key-note ; staff, stave ; sharp, flat ; movement (for a complete portion of a long composition).

In some instances words are employed as metaphors in meanings completely at variance with their original use, thereby causing conflict and loss of power. The words 'Alloy,' 'Amalgam,' 'Fusion,' are notable examples. An Alloy, in chemistry and in the arts, means the mixing of two or more metals, generally with the view of producing a compound superior in quality and in usefulness to a simple metal. It is altogether an exception to make an alloy of a precious metal with some inferior one in order to palm off a debased article. Yet this is the only meaning attached to the word in its metaphorical use. Again, an Amalgam means solely the union of mercury with another metal. The attraction of mercury for silver and gold is so powerful as to be the principal means of separating those metals from the ores. But the metaphorical Amalgam is simply a vague name for intimate union or combination, as when two separate societies are united into one. In this fact there is no implication of any characteristic feature of the amalgam, as understood in science. Lastly, the word Fusion in physics means *melting* and no more. In its transference as a metaphor, it signifies *mixing* solely.

3. The brevity of the Metaphor renders it liable to the vice called Mixing Metaphors.

This arises when metaphors from different sources are combined in the same subject: as 'to *kindle a seed*'. We may *sow a seed* or *kindle a flame*; but kindling a seed is incongruous and confusing to the mind.

The following example from Addison is familiar—

I *bridle* in my struggling muse with pain
That longs to *launch* into a bolder strain.

Three different figures are conjoined in one action.

'The very *hinge* and *centre* of an immense system:' 'hinge' is out of place.

'All my pretty *chickens* and their *dam*' is the mixing of two metaphors.

A common incongruity is to speak of '*scenes* being enacted': a play or drama is enacted, and in the course of the play the scenes are *shifted*.

'Mackintosh's philosophic mind threw a *luminous radiance* over that *intricate* subject, the criminal code:' with 'luminous radiance,' we should have 'dark' or 'obscure' applied to the subject.

'Their reputation was not bounded by the *shallow* waters of the historic Tweed, or even by the then far greater *width* of the Channel.' Here the obstruction is presented in two different and inconsistent aspects.

'Physiology and psychology thus become united, and the study of man passes from the uncertain *light* of mere opinion to the *region* of science.'

'The very recognition of these by the jurisprudence of a nation is a *mortal wound* to the very *keystone* upon which the whole vast arch of morality reposes.'

Thomson has this remarkable mixture of figures—

Straight the *fierce storm* involves his mind anew,
Flames through the nerves, and boils along the veins.

Shelley has this example in the Ode to the West Wind—

O, thou,
Who *charioteest* to their dark wintry bed
The *winged seeds*, where they lie cold and low,
Each *like a corpse* within its grave.

The following are from Keats, illustrating further the tendency to incongruity in writers that indulge in great profusion of similitudes.

With *beaded bubbles winking* at the brim—

with reference to a "beaker" full of wine.

Into her dream he *melted*, as the rose
Blendeth its odour with the violet,—
Solution sweet.

Here the figure of melting is interrupted by a simile changing the conception, and is resumed again in "solution sweet".

Slowly they sail, slowly as *icy isle*
Upon a calm sea *drifting*.

If an iceberg is described as an 'icy isle,' it should not be when it is conceived as '*drifting*'.

Even Pope, usually correct in such points, has the following remarkable mixture—

Love, hope and joy, fair pleasure's smiling *train*,
Hate, fear and grief, the *family* of pain,
These *mixt* with art, and to *due bounds* confined,
Make and maintain the *balance* of the mind ;
The *lights and shades*, whose well accorded *strife*
Gives all the *strength and colour* of our life.

Each clause introduces a new conception, though the subject is the same throughout.

There is no objection to different metaphors being successively applied to the same subject, provided they are kept distinct. Thus : 'They admire the profundity of what is mystical and obscure, mistaking the *muddiness* of the water for *depth* (1), and *magnifying* in their imagina-

tions what is *viewed through a fog*' (2). (Whately.) The harmony of each figure applied to the subject, is a feature in such finished writers as Gray and Campbell. Compare, for example, the figures in the two stanzas of the 'Elegy' beginning—

 But knowledge to their eyes her ample page—
or the six lines beginning—
 Forbade to wade through slaughter to a throne—
or the lines—

 Even from the tomb the voice of natures cries,
 Even in our ashes live their wonted fires.

When words do not readily suggest their metaphorical basis, the incongruity is not felt. In the line of Young—

 Her voice is but the *shadow* of a sound,
the mixture is not objectionable.
So—

 A *touch of shame* upon her cheek.

In these instances, the metaphorical usage is so habitual as to prevent the original meaning from asserting itself.

Somewhat similar is the case with the lines in Tennyson, describing death as—

 The *shadow* cloaked from head to foot,
 Who *keeps the keys* of all the creeds.

Here the term *shadow* is employed to designate a being conceived as unsubstantial, yet dark; and, with this application, there is nothing inharmonious in ascribing to the 'shadow' the personal attributes of being cloaked and keeping keys.

There are, however, many words that have ceased to be metaphors, but still so far suggest their original meaning as to give the sense of harmony when the figure is attended to. Thus, to say 'the *impression* was conveyed' is not in keeping, although quite intelligible. 'Upon the style it is that these *perplexities* depend for their *illumination*.'

'Fetter' properly means a chain or bond for the feet. It is often used for bonds in general; but has not so lost its primary signification that we may speak, without inconsistency, of 'beneficial legislation that has struck the *fetters* from the *hands* of industry'.

So in this instance: 'The *decline* of the material comforts of the working classes had been incessant, and had

now reached an alarming *height*.' 'Decline' is often used with little feeling of its metaphorical nature; but its conjunction with 'height' is realized as a discord.

The metaphorical word 'point' cannot always be used in harmony with its original sense. One of its meanings is the same as subject-matter, or subject of discourse; and we must often use such combinations as 'embracing, enlarging upon, contesting, opening up, a point'—expressions highly incongruous with the literal meaning. But the phrase 'point of view' retains enough of its literal meaning to render the following incongruous: 'Nothing could be more *one-sided* than the point of view adopted by the writers'; 'a more *extended* point of view'. So, 'to *approach* from a standpoint' does not give the sense of harmony that is felt in the expression, 'to *view* from a standpoint'.

The mixture of the metaphorical and the plain or literal is also objectionable. Dryden, speaking of the aids he had in his translations, says, 'I was sailing in a vast ocean without other help than the *pole-star* of the ancients, and the *rules of the French stage* among the moderns'.

4. A Metaphor must not be *strained*.

By this is meant pursuing the figure into irrelevant details.

Young, speaking of old age, says—

It should
Walk thoughtful on the silent, solemn shore
Of that vast ocean it must sail so soon :
*And put good works on board : and wait the wind
That shortly blows us into worlds unknown.*

In the two last lines, the feelings suggested are out of keeping with what goes before. At first, an emotion of deep solemnity is awakened; then the figure changes to the prosaic and calculating operations of a sea-faring enterprise.*

Take now the famous passage—

There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune •
Omitted, all the voyage of their life
Is bound in shallows and in miseries.

* "Lord Shaftesbury is sometimes guilty of pursuing his metaphors too far: fond to an uncommon degree of every decoration of style, when he has once started a figure which pleases him, he always seems unwilling to discontinue the chase. Thus having represented soliloquy under the metaphor of a proper method of evacuation for an author, he pursues the figure through several pages, under all the forms of discharging crudities, throwing off froth and scum, bodily operation, taking physic, curing indigestion, giving vent to cholera, bile, flatulencies and tumours, till at last the idea becomes nauseous and disgusting." (*Irving*.)

Here we have both impropriety and straining. The tides rise and fall twice every twenty-five hours; it is, therefore, a contradiction to speak of a man's experiencing only one high tide in his life. Used for a lucky or favourable conjuncture, the figure is wholly inappropriate. Then as to the bearing on the voyage of life: to miss a tide is merely half a day's delay in starting; while it can have nothing to do with sailing in shallows, a mishap that would simply imply the want of a good chart or other equipment of navigation. Lastly, the union of 'shallows' and 'miseries' is an example of mixing the metaphorical and the literal.

In the following instance from Pope, the first application of the figure is appropriate, but the fitness is wanting in the last two lines.

Vice is a monster of so frightful mien,
As, to be hated, needs but to be seen;
Yet seen too oft, familiar with her face,
We first endure, then pity, then embrace.

To a 'monster' we should certainly not be tempted to act in this manner; to express this aspect of vice we should require some other comparison, such as the siren. The figure of the 'monster' is unfitting after the second line. So, in this other example from the same poet. Having spoken of man as 'a wild where weeds and flowers promiscuous shoot,' he proceeds—

Together let us beat this ample field,
Try what the open, what the covert yield!
The latent tracts, the giddy heights, explore
Of all who blindly creep, or sightless soar;
Eye nature's walks, shoot folly as it flies,
And catch the manners living as they rise.

The Metaphor, in its simplest and most characteristic form, begins and ends with a single word or phrase, as in many of the instances above quoted. In many cases, however, as has been seen, the idea is developed or expanded into circumstantial details. It is only in such instances that the fault of straining the metaphor can be committed. It is, however, in the Simile that the expansion of a figure into numerous circumstances most naturally occurs, and, consequently, where the special rules and precautions for maintaining consistency are most applicable.

SIMILE.

1. The Simile consists in the formal or avowed comparison of one thing to another.

'As the stars, so shall thy seed be;' 'he stood *like* a giant.'

What is only implied in the Metaphor, is distinctly expressed in the Simile. In general, this is done by means of a word of comparison, such as 'so,' 'as,' 'like,' 'resembles'. But such formal words are not necessary to the nature of the Simile; all that is essential is that both sides of the comparison be distinctly expressed. Hence, the following from Childe Harold is not a metaphor but a Simile.

He who ascends to mountain-tops shall find
The loftiest peaks most wrapt in clouds and snow;
He who surpasses or subdues mankind
Must look down on the hate of those below.

Whately observes that the Metaphor is to be preferred to the Simile when the comparison is sufficiently easy to be understood. We should not express the comparison more than is necessary, because people like to find out the resemblance for themselves.

2. It is the nature of the Simile either to become complicated in statement, or to be prolonged into a succession of particulars. Hence, as already remarked, more consideration is necessary in order not to violate the laws of Figures of Resemblance generally.

The laws of Figures of Resemblance in general have been already fully exemplified. Many of the instances were of the nature of the Simile, although not specially viewed in that character. What we have more particularly to examine in Similes, as such, is the construction of the language, whether in one complicated comparison, or in a succession of different points of resemblance. In the briefer forms of the figure, such criticism is dispensed with; in noticing those, only the general principles of all Figures of Resemblance need to be brought to bear.

The protracted Simile was fully developed in Homer, and has ever since entered into literary composition—poetry and prose. In imitation of Homer, Virgil continued

the art. The greatest poets of modern times have been composers of similes; among these, Dante, Spenser, Shakespeare and Milton are conspicuous.

The following are examples under the different heads.

(1) To the Understanding.

Bentham says:—‘As in a *fleet*, the pace of the slowest vessel, so in a class, the pace of the dullest scholar, is necessarily the pace of the whole’. A very apt Simile, but for the circumstance that teachers are often compelled to leave the dullest pupils behind. This is not a case of structural complexity.

‘The advance of the public mind resembles the rising of the tide. Each successive wave rushes forward, breaks, and rolls back; but the great flood is steadily coming up.’ This is a relevant employment of the tide; all the particulars are apposite to the subject.

‘The illusion that great men and great events came oftener in early times than now, is partly due to historical perspective. As, in a range of equidistant columns, the farthest off look the closest; so, the conspicuous objects of the past seem more thickly clustered the more remote they are.’ The comparison here is close throughout the details.

Again—‘Good nature is the most precious gift of Heaven, spreading itself like oil over the troubled sea of thought, and keeping the mind smooth and equable in the roughest weather’. (Washington Irving.) In the points specified, the resemblance fully holds.

For illustrating the effects of iteration in spoken or written address, Whately gives the following:—‘If a material is too stubborn to be speedily cleft, we may patiently continue our efforts for a long time, in order to accomplish it; but this is to be done, not by making the successive blows fall more slowly, which would only enfeeble them, but by often repeated blows’.

(2) To the Feelings.

For intensifying or heightening an emotional effect, as Strength, Pathos, Humour, the simile is all the more powerful that it can be expanded by accumulation of details; while the metaphor must work by one stroke.

The brevity of the metaphor is seen in ‘life’s fitful fever’; the accumulated power of the simile is illustrated thus—

Life is as tedious as a *twice-told tale*,
Vexing the *dull ear* of a *drowsy man*.

The circumstances of the second line aggravate and heighten the sense of tedium suggested by the twice-told tale.

With the multiplication of particulars, there is an increase of the difficulties of adjustment. Sometimes the effect is overdone; sometimes it misses the mark; at other times it confuses and distracts the mind.

'He stands immovable, like a dead tree, which neither north nor south wind shakes.' The 'dead tree' is a very suggestive picture of immovability, and the additional circumstance adds to the effect.

Milton's similes applied to the hell-hounds in his picture of Sin fail to produce loathing. While the lines—

Nor uglier follow the night-hag, when, call'd
In secret, riding through the air she comes,
Lur'd with the smell of infant blood, to dance
With Lapland witches, while the labouring moon
Eclipses at their charms—

are fine in composition, the circumstances do not well conspire to his supposed purpose. The secrecy of the call is suggestive: the riding through the air is a mere convention: 'lur'd by the smell of infant blood' is the one horrible circumstance, but it is not followed or supported by corresponding action: the dancing with Lapland witches seems an irrelevant diversion.

Compare the powerful simile in *Macbeth*—

—pity, like a naked new-born babe,
Striding the blast.

Here, the superadded circumstance is too grand for the subject of the simile: the pathetic and the sublime pull opposite ways.

The simile, composed into an elaborate picture, is frequent in Tennyson. Guinevere's supplications, broken by tears, are compared to a stream that—

—spouting from a cliff,
Falls in mid-air; but, gathering at the base,
Re-makes itself, and flashes down the vale.

We have here picturesqueness, in the first instance, and a certain illustrative resemblance next.

The following is from *Helps*—

'Not more different the sea, when some midsummer morning it comes, with its crisp, delicate, little waves, fondling up to your feet, like your own dog—and the same sea

when, storm-ridden, it thunders in against you with foam and fury like a wild beast, than is the smiling, prosperous, civilized man, restrained by a thousand invisible fetters, who has not known real hunger for years, from the same man when he has starved and fought and bled, been alternately frozen and burnt up, and when his life, in fact, has become one mad, blinding contest with all around him.'

The resemblance between the two situations figured goes a certain way, but is not entirely satisfactory; a stormy sea and a man rendered desperate by misery do not sufficiently harmonize.

(3) Agreeable surprise.

This is an exceedingly numerous class. 'Princes,' says Bacon, 'are like to heavenly bodies, which cause good or evil times, and which have much veneration but no rest.' This being said in the days of Astrology, the resemblance holds well throughout. Yet it scarcely contributes anything to our knowledge of princes; it might be said to heighten our sentiment towards them by a lofty comparison, but this is prevented by the consciousness of exaggeration. Still, it is agreeable, from the ingenuity and unexpectedness of the comparison; and this particular effect is not diminished, but rather increased, by the loftiness of the subject adduced.

The Miltonic similes rarely affect either the understanding or the feelings simply. To appreciate their worth, we must examine them under the third form, which admits that agreeable play of the imagination more especially identified with Poetry, subject however to the poetic conditions of concreteness and harmony.

Satan, in his indignation at being menaced by Death—

—like a comet burn'd,
That fires the length of Ophiuchus huge
In the arctic sky, and from his horrid hair
Shakes pestilence and war.

We can call this nothing but a grouping of grand and terrible imagery, its bearing on the state of Satan's mind being quite unthinkable. So with the comparison that follows, when the two mighty personations were on the eve of a hostile encounter, and frowned at each other—

—as when two black' clouds,
With heaven's artillery fraught, come rattling on
Over the Caspian,—then stand front to front
Hovering a space, till winds the signal blow
To join their dark encounter in mid-air.

The splendid Shakespeare passage—the Seven Ages—professes to be set in the similitude of the Stage, but there is little attempt to sustain the comparison; the most salient points of a dramatic performance, such as the interaction of characters and the showy display, not being made prominent. A grander use of the resemblance is found in Cowper's lines, though more of the nature of metaphor.

While God performs upon the trembling stage
Of his own works his dreadful part alone.

Yet, a single actor does not make a play.

These Similes of fancy are abundant in Keats. For example—

As when, upon a tranced summer night,
Those green-robed senators of mighty woods,
Tall oaks, branch-charmèd by the earnest stars,
Dream, and so dream all night without a stir,
Save from one gradual solitary gust
Which comes upon the silence, and dies off,
As if the ebbing air had but one wave;
So came these words and went.

The idea to be expressed is merely that a long deep silence was broken only by one utterance; but occasion is taken to present a distinct picture intended to be pleasing in itself. So, again, the defeated Titans are thus described—

Scarce images of life, one here, one there,
Lay vast and edgeways; like a dismal cirque
Of Druid stones, upon a forlorn moor,
When the chill rain begins at shut of eve,
In dull November, and their chancel vault,
The heaven itself, is blinded throughout night.

There is here no help to the understanding; and, while there is a harmony of feeling between the simile and the things compared, the main purpose is evidently the pleasure of the comparison and the interest of the picture.

To the same class must be referred Wordsworth's simile in reference to the skylark—

Happy, happy liver,
With a soul as strong as a mountain river.

Take the following series of similes in "Tam o' Shanter"—

But pleasures are like poppies spread,
You seize the flower, its bloom is shed;
Or like the snowfall in the river,
A moment white—then melts for ever;
Or like the borealis race,
That flit ere you can point their place;
Or like the rainbow's lovely form,
Evanishing amid the storm.

Clearly so many similes were not needed either to express or to enforce the idea that pleasure is transitory; yet they serve their purpose as poetry in affecting the fancy.

PROMISCUOUS EXAMPLES.

The following occurs in a seventeenth century writer:—'Man is like a book; his birth is the Title-Page of the book; his baptism is the Epistle Dedicatory; his groans and crying are the Epistle to the Reader; his infancy and childhood are the Argument or Contents of the whole ensuing treatise; his life and actions are the subject or matter of the book; his sins and errors of his life are the Errata, or faults escaped in the printing; and his repentance is the Correction of them,' &c., &c. This may be taken as a typical example of similes that are utterly useless. It throws no light on the subject; it rouses no appropriate emotion; and, as the resemblances traced are forced and artificial, it does not afford the pleasure of agreeable surprise. We may compare it with the following from Dr. Channing:—'Every man is a volume, if you know how to read him'. Here the metaphor, being confined to one suitable aspect of the comparison, expresses the thought in question with brevity and force.

Consider now this simile from Shelley—

There was a woman, beautiful as morning,
Sitting beneath the rocks, upon the sand
Of the waste sea; on the bare strand
Upon the sea-mark a small boat did wait,
Fair as herself, *like Love by Hope left desolate.*

Obviously this is a simile either of elevation or of agreeable surprise. On the former interpretation, the object is to raise our sense of the desolate state of the woman by comparing her to Love, when Hope has entirely forsaken it. But, as the comparison stands, it does not work up this impression. We have first a concrete picture of the woman—beautiful and desolate; and here we have added to it, for additional effect, an abstract conception, which, moreover, is not sufficiently expanded to be easily grasped. As a simile of agreeable surprise, it is liable to the same objection; the comparison, though fitting and fresh, is not readily felt.

The simile in the *Agamemnon* of Æschylus, to set forth the disastrous career of Helen of Troy, may be examined as an effective instance of the laws of the Simile in particular.*

In the *Ion* of Plato, there is a famous simile drawn from the magnet. When a magnet suspends a succession of rings, the attractive force diminishes at each remove. Plato uses this to illustrate the divine inspiration of the poet, who imparts what he has received to his auditors.

* Whoso nurseth the cub of a lion
Weaned from the dugs of its dam, where the draught
Of its mountain-milk was free,
Finds it gentle at first and tame.
It frisks with the children in innocent game,
And the old man smiles to see;
It is dandled about like a babe in the arm,
It licketh the hand that fears no harm,
And when hunger pinches its fretful maw,
It fawns with an eager glee.

But it grows with the years; and soon reveals
The fount of fierceness whence it came:
And, loathing the food of the tame,
It roams abroad, and feasts in the fold,
On feasts forbidden, and stains the floor.

By each successive communication of spiritual or intellectual stimulus, the original inspiration becomes weaker and weaker.

There is a well-sustained and effective parallelism for heightening the feelings in the following from Adam Smith:—

‘As, in the ancient heathen religion, that holy ground which had been consecrated to some god was not to be trod upon but upon solemn and necessary occasions, and the man who had even ignorantly violated it became piacular from that moment, and, until proper atonement should be made, incurred the vengeance of that powerful and invisible being to whom it had been set apart; so by the wisdom of Nature, the happiness of every innocent man is in the same manner rendered holy, consecrated, and hedged round against the approach of every other man; not to be wantonly trod upon, not even to be, in any respect, ignorantly and involuntarily violated, without requiring some expiation, some atonement in proportion to the greatness of such undesigned violation.’

ALLEGORY.

1. When a comparison is protracted and sustained through numerous details, it is named an Allegory.

Allegories on the great scale are exemplified by Spenser's *Faery Queen*, Bunyan's *Pilgrim's Progress*, and Swift's *Tale of a Tub* and *Gulliver*. In these a whole series of adventures is sustained with a double meaning.

Spenser's *Faery Queen* is allegorical throughout; the virtues and vices being personified, and made to act out their nature, in a series of supposed adventures. In the *Pilgrim's Progress* the spiritual life or progress of the Christian is represented at length by the story of a pilgrim in search of a distant country, which he reaches after many struggles and difficulties. Swift's *Tale of a Tub* is an Allegory, wherein the divisions of Christianity (Catholic, Lutheran and Calvinistic) are satirized under the adventures of three brothers. So, in the *Travels of Gulliver*, the vices of politicians are ridiculed by being exemplified in communities made up of imaginary beings (Lilliputians or dwarfs, Brobdingnagians or giants, Houyhnhnms, Yahoos).

The short Allegory is frequent in literature. In the *Spectator*, we have the Vision of Mirza, No. 159; *Luxury and Avarice*, 55; *Truth, Falsehood and Fiction*, 460.

The Parable is mostly a short Allegory. Such are the Sower, the Lost Sheep, the Prodigal Son, the Ten Virgins, the Two Debtors, &c. But there are also Parables that do not come under this description, such as the good Samaritan,

the Pharisee and the Publican, and the Rich Man and Lazarus. These are fictitious examples, intended for instruction or warning, and do not contain the two distinct meanings—the literal and the figurative—that characterise the Allegory. The only definition applicable to all parables is that they consist of a fictitious story intended to enforce some moral or religious lesson.

The Fable also contains a short story with a moral; but it is not so often allegorical as the Parable. It is further distinguished by its frequent use of the lower animals and their habits, and by its application to lower subjects; while the Parable is mostly confined to the higher lessons of morality and religion.

In the Allegory, there is great variety in the extent of the resemblance sought between the story and the subject it illustrates. At the one extreme, we have such as Bunyan's works, the Vision of Mirza, and many of the Gospel parables, in which the aim is to make the two veins of thought run parallel throughout; at the other, such as the Faery Queen or Gulliver, where the correspondence is but general, and minute resemblances are only occasional. In the first class, the subject to be illustrated is the primary consideration; in the second, the interest of the story.

The symbolizing of the course of human history by means of a river is a simile protracted to the point of allegory.

Helps conducts the figure as follows—

'The course of history is like that of a great river wandering through various countries; now, in the infancy of its current, collecting its waters from obscure small springs in plashy meadows, and from unconsidered rivulets which the neighbouring rustics do not know the names of; now, in its boisterous youth, forcing its way through mountains; now, in middle life, flowing with equable current busily by great towns, its waters sullied, yet enriched, with commerce; and now, in its burdened old age, making its slow and difficult way with an ever-widening expanse of waters, over which the declining sun looms grandly, to the sea.'

The merits of such a comparison have to be judged in the same way as with similes. If it is to be viewed as an aid to the understanding, the question is how far it facilitates our comprehension of the progress of human history. In other words, is there a distinct phase of historical evolution corresponding to every one of these positions in the course of a river, and rendered more intelligible by the comparison? Properly speaking, this is

a question for an historian to answer; yet a very slight acquaintance with history is sufficient to show the absence of any such illustrative force as a simile to the understanding requires.

There is the same deficiency of influence on the feelings, considered as heightening our impression of the grandeur of the stream of human history. We must, therefore, fall back on the third effect of similitudes—agreeable surprise, with or without harmonizing circumstances, felicitously chosen and expressed. This is perhaps what the author aimed at, and has succeeded in realizing.

In Mr. M. Arnold's 'River of Time' the same theme passes beyond the bounds of the simile to become an Allegory. It impresses a moral lesson in the manner of the typical examples of the figure. It is open to the same question as before: What is the value of the allegory, with reference to its subject, namely, the portraying of the mind of man at different stages of historical development? We may look upon it as the representation of an ideal man, having a large natural susceptibility to the picture of his surroundings, as if a Wordsworth had been present at every stage of history. The earliest man is given thus—

Brimming with wonder and joy,
He spreads out his arms to the light,
Rivets his gaze on the bank of the stream.

This would not be the state of any actual man, living near the commencement of the human race. Moreover, it is difficult to say what literal fact or situation is intended to be bodied forth. There is throughout the piece a want of clear separation of the literal scenery of a river from the actual facts of history. The second stanza is a vivid picture of how a susceptible mind would be affected at three different points of the course of an actual river; but there is no indication of parallel positions in the history of the world such as to receive illustration from the picture. The feelings assigned to Rebekah, as compared with a girl in our own time, have scarcely enough of plausibility to affect us. The case of Moses, an inspired man, is different. Through the remaining stanzas, there is a predominance of the literal situation of crowded cities by the banks of a stream, it being a fact that cities are usually found on river margins.

Take now the following example from Johnson.

'Order is a lovely nymph, the child of Beauty and Wisdom; her attendants are Comfort, Neatness and Activity; her abode is the Valley of Happiness; she is always to be found when sought for, and never appears so lovely as when contrasted with her opponent—Disorder.'

It cannot be affirmed that any aid is given to the understanding by this mode of expression, nor is there enough of independent interest to rouse our feeling. The resemblance is artificial, requiring more effort to follow it than a simple description would do, while no compensating advantage is offered.

Take another instance, from Swift.

The malignant deity Criticism 'dwelt on the top of a snowy mountain in Nova Zembla: there Momus found her extended in her den upon the spoils of numberless volumes half-devoured. At her right hand sat Ignorance, her father and husband, blind with age; at her left, Pride, her mother, dressing her up in the scraps of paper herself had torn. There was Opinion, her sister, light of foot, hoodwinked, and headstrong, yet giddy and perpetually turning. About her played her children, Noise and Impudence, Dulness and Vanity, Positiveness, Pedantry, and Ill Manners.'

Here the resemblance is sufficiently close to be easily grasped in all its particulars. The picture drawn is such as to rouse our feelings; while it is often an advantage to have such emotions as anger and scorn applied to their objects indirectly.

A more detailed review of the *Pilgrim's Progress*, as the most famous of allegories, will illustrate on the larger scale both the advantages and the disadvantages of this literary device.

The *Pilgrim's Progress* is based on the conception of the Christian's life as a journey to the promised land, like Israel's journey to Canaan. The goal in view here is 'the Celestial City'; and the aim is to represent, by the changing fortunes of the pilgrims on the journey thither, the varying phases of the Christian life. Thus, the setting out is represented by the Wicket Gate: the helps and encouragements are given under such forms as the Interpreter's House, the House Beautiful, the Delectable Mountains, the Land Beulah, the Christian's armour, the guidance of Greatheart, the pilgrim's Roll: the difficulties and trials appear in the Slough of Despond, the Hill Difficulty, the fight with Apollyon, the Valley of the Shadow of Death, Vanity Fair, and the River of Death: temptations and the consequences of yielding to them are pictured in the incidents of Worldly Wiseman, Christian's sleep in the Arbour and loss of his Roll, the pilgrims walking in Bypath Meadow and their consequent imprisonment in Doubting Castle. Moreover, these various circumstances are represented in their influence over various characters—as Christian,

Faithful and Hopeful,—and still more in Part Second of the Allegory; while opportunity is also taken to portray a great variety of false pilgrims under such designations as Pliable, Formalist and Hypocrisy, By-ends, Demas, Ignorance and Talkative.

We may now inquire what are the advantages of this form of representation.

(1) There is the indirectness of the communication. The instruction does not lie on the surface; the story works by way of *suggestiveness*.

(2) The concrete and objective turn of the narrative makes it much more impressive. Abstract doctrines are set forth under concrete forms of narrative that are easily grasped. The theological doctrine of conversion is put under the guise of a man, who, after many difficulties, enters on the pilgrim's way through a narrow gate; and the Divine Spirit's enlightening influence is pictured by the instruction received in the Interpreter's House. So the inward experience of the Christian is represented by familiar comparisons; such as temptations by the fight with Apollyon, relaxation of watchfulness by sleeping on the Hill Difficulty, transgression and its consequences by stepping off the way into the smoother ground of By-path Meadow, which leads to imprisonment in Doubting Castle.

(3) By means of the protracted narrative, scope is afforded for an independent human interest in the characters, and for a plot interest in the story. Bunyan's characters, though typical, are not mere personified virtues and vices, but genuine flesh-and-blood men and women; so that the reader follows their fates with an interest apart from the lessons they suggest. At the same time, the whole story is knit together by the idea of a pilgrimage, and there is an interest in tracing its final issue.

We may say, then, that the object of the Allegory is not so much to aid the Understanding, although it may have that effect, as to heighten the Feelings and impart Pleasurable Surprise.

Since, then, it appears that, when this figure is carried out on a large scale, there are two distinct ends kept in view—the interest of the story in itself, and its use as a means of conveying truth, these two purposes may often be antagonistic. If the story is so shaped as to correspond closely with the doctrines to be expressed, it is in danger of losing its independent interest; while, if its form is chiefly determined by the lower interest of the story, it tends to lose its power as a vehicle for expressing truth. The same dangers appear more or less in all similitudes, as may have been seen; but the length of the Allegory vastly increases the difficulty of balancing these opposite aims.

Bunyan has, in the *Pilgrim's Progress*, reconciled these purposes with an almost unparalleled success. The interest of the story is fully maintained both in the incidents and in the characters, so much so that the great multitude read it for this interest alone.* Such scenes as those describing the fate of the pilgrims in Vanity Fair, the Fight with Apollyon, the Land of Beulah, the passage over the River, and the description of the Celestial City, may be taken as examples. On the other hand, Bunyan never loses sight of his primary end; and the allegory is so constructed that the thought can generally be comprehended without difficulty, while the relevance of the comparison is remarkably sustained.

* Among its literary characteristics, Mr. Brown specifies its freedom and spontaneity, its dramatic unity (in this contrasting it with *The Faery Queen*), the rapidity and power with which its characters are drawn, and its thorough humaneness without coarseness. See *John Bunyan: His Life, Times, and Work*, by John Brown, B.A., pp. 292-293.

The success of Bunyan in reconciling these largely contradictory aims, may be seen by comparing the *Pilgrim's Progress* with Spenser's *Faery Queen* or Tennyson's *Idylls of the King*. Spenser's deeper ideas appear only occasionally; and Tennyson's underlying purpose was not perceived until specially pointed out. In both these cases, it is the poetic interest that rules the whole. On the other hand, we may find an example of an allegory closely fitted to the doctrines to be expressed, but devoid of interest and naturalness, in Bunyan's own *Holy War*.

The difficulties may be illustrated by the fact that even Bunyan has not overcome them all.

Thus, (1) there are inconsistencies in the allegorical representation. For example, it is often laid down that every pilgrim is required to enter by the Wicket Gate; yet Hopeful starts from Vanity Fair, in company with Christian, without doing so. Sleep is used in two senses; being sometimes forbidden, as on the Hill Difficulty and in the Enchanted Ground, at other times permitted, as in the Meadow by the Water of Life. Persons appear on the way that, according to the general idea of the story, should be pilgrims, yet are not so; such as those in the House Beautiful, and the Shepherds on the Delectable Mountains. The end of the pilgrimage is represented as leading through a River, which, it is distinctly said, none can escape; yet Faithful, when martyred, goes through the air 'the nearest way to the Celestial City'—a way not otherwise recognized.

(2) The allegorical form is sometimes dropped altogether. This occurs chiefly in the conversation of the pilgrims, either among themselves or with others, which often includes discussions on doctrines or duties that are literally expressed. Probably Bunyan felt that to maintain the form of allegory in these cases would be too artificial, as may be seen in the *Holy War*; yet the introduction of these theological conversations involves a certain measure of incongruity.

(3) The narrative sometimes contains unnatural or improbable incidents and imperfect resemblances. Christian's burden, for example, is represented as coming from the reading of a book; which is intelligible in the interpretation, but unnatural in the story. The House Beautiful is meant for the church, but appears only as a place that gives temporary lodging to the pilgrims.

(4) There are comparisons of little use in themselves, or carried out into needless details: as for example, the story of the 'Flatterer,' a black man in white raiment, who met with the pilgrims where the path seemed to branch into two, and led them the wrong way; until, when their faces were turned away from the Celestial City, and they were entangled in a net, his raiment fell off him, and they saw where they were. The meaning intended is obscure; and the effects of following the Flatterer are not specially appropriate to any form of flattery. So, in the Second Part, the attack of 'Giant Maul,' who came out of the cave of Pope and Pagan, seems wanting in definiteness of meaning, or at least in clear indication of its purpose. Needless detail is occasionally illustrated in the Second Part of the *Pilgrim's Progress*, but most fully in the *Holy War*.

These examples will show the difficulty, or rather impossibility, of maintaining the two sides of the Allegory through a long composition. On the other hand, it would be easy to cite any number of comparisons that are both interesting as a part of the story and at the same time

happily express or suggest the meaning intended ; the failures being the exception, not the rule. It will be enough to mention the Slough of Despond, with its different effects on Christian and Pliable ; the Hill Difficulty, with the Christian's way leading straight over it, the tempting false paths that seem only to go round its base but really lead astray, and its harbour intended for rest but tempting to sleep ; the House Beautiful, illustrating the nature and advantages of church fellowship to the Christian (though liable to the unavoidable objection already mentioned) ; Vanity Fair, showing the attitude of the worldly and frivolous towards the pilgrims ; and the whole story of Bypath Meadow and Giant Despair. In these and such like cases, the significance extends into minute details, without interfering with the interest of the story.

The Allegories of Swift rank among the first in the power of invention applied to sustain the consistency of Resemblance through the multiplied details of a lengthened story.

On the whole, the Allegory may be looked upon as the extreme development of the Simile in its contrast with the typical Metaphor. The criticism in both cases consists, not so much in examining the propriety of one grand resemblance according to the laws of Similitudes in general, although this also is requisite, as in estimating the amount of keeping and consistency in numerous details.

REMAINING SIMILITUDES.

1. The name 'Synecdoche' is applied to different Figures. Some of these come under Similarity.

(1) Putting the Species for the Genus ; as *bread* for the necessaries of life generally ; *cut-throat* for murderer or assassin ; *sums* for Arithmetic.

The force of this figure depends on the superior effect—as regards both the Understanding and the Feelings—of the Special and the Concrete over the General and the Abstract. *Food* is general ; *bread* is particular, and more readily calls up a distinct object to the mind.

A lady's allowance for dress is *pin* money. There is here a slight touch of Irony.

For the general name *kill*, it is usual to specify some mode of putting to death—shoot, knock on the head, put to the sword, behead.

Swift, to throw contempt and opprobrium upon Wood's Irish coinage, calls his copper money *half-pence*.

The epoch of perfection of Greek Sculpture has been called the *moment* of Phidias.

(2) The operation of specifying finds its extreme form in naming an exemplary Individual.

As a *Solomon* (wisdom); a *Cræsus* (wealth); a Jezebel, an Abigail; Tom, Dick and Harry (for people taken promiscuously); 'some village Hampden'; 'doubting Thomases or careless Gallios'; 'a Daniel come to judgment'.

The same principle is applied to actions as well as to persons, a single conspicuous instance being named as typical. Thus: 'to cross the Rubicon'; 'to roll the stone of Sisyphus'; '*incidit in Scyllam qui vult vitare Charybdin*'; 'he will never set the Thames on fire'; 'Othello's occupation's gone'; 'a Judas' kiss'.

If plagues or earthquakes break not heaven's design,
Why then a Borgia or a Catiline? (Pope.)

Smooth Jacob still robs homely Esau. (Browning.)

He's Judas to a tittle, that man is. (Id.)

In reference to the comparative antiquity of the three English relatives, *Who*, *Which* and *That*, Prof. Masson says: "*That* was the real Saturn of the genealogy".

(3) The Synecdoche comprises the opposite process—putting the Genus for the Species: a *vessel* for a ship.

This is an exceptional form, and owes its effect to incidental circumstances. The general name may happen to be suggestive or picturesque; as a measure for a dance, liquor for intoxicating drink, soldier for general, the working-man for the artizan class, action for battle, company for co-partnership, a good figure for a handsome person.

Frequently the purpose is to attain the effect called Euphemism; that is, the *suggestion* of what, for reasons of delicacy, we avoid expressing more distinctly. This is commonly best secured by naming only the class, the context being allowed to suggest the special idea intended. Thus for dead we say 'deceased,' 'departed,' 'removed,' 'fallen asleep,' 'gone to rest,' 'if anything should happen'. So, 'the enemy of mankind' for Satan; 'to stop payment' for becoming bankrupt; 'elevated' for drunk; 'plain' for ugly; 'stout' for fat; 'deranged' for insane.

(4) To put the Concrete for the Abstract, is in accordance with the general principle: 'kept the *fool* within,' for restrained his folly.

Fierce in his eye the fire of valour burns,
And as the *slave* departs, the *man* returns.

And all that raised the *hero* sunk the *man*.
 And while the fierce *barbarian* he subdued,
 To more exalted soul he raised the *man*.
 Who wept the *brother*, while the *tyrant* bled.
 Raleigh the scourge of Spain, whose breast with all
 The *sage*, the *hero*, and the *patriot* burned.

And next tell
 How a restoring chance came down to quell
 One half of the *witch* in me.

A healthy lad, and carried in his cheek
 Two steady *roses* that were five years old—

roses being used for rose colour.

(5) The Abstract is often put for the Concrete.

This is opposed to the general principle; but the abstract name isolates the point of importance, and so gives it emphasis. 'Youth' means the young, considered as young.

Let not *Ambition* mock their useful toil.

This means 'ambitious men,' working under the influence of their ambitious quality.

Blest be that abode where *want* and *pain* repair.

'There were gathered together, *grace* and *female loveliness*, *wit* and *learning*.'

Not then claimed *sovereignty* his due.

'The leap was impossible to anything but *madness* and *despair*.'

Come, gentle Spring, ethereal *mildness*, come.

Fair star of the evening, *splendour* of the west.

The object may be to isolate the relevant circumstance, as in this description of a horse galloping—

And one eye's *black intelligence*,—ever that glance
 O'er its white edge at me, his own master, askance. (Browning.)

In other cases the chief aim is merely variety or freshness of language. For example—

Fold

A rose-leaf round thy finger's *taperness*. (Keats.)

Here also must be included titles such as 'Her Majesty,' 'His Grace,' 'His Holiness,' 'Your Excellency'. So, 'Up goes my grave *Impudence* to the maid'.

2. Under Similarity, we may include an undesignated Figure, namely, the use of Numbers for things incapable of strict numerical estimate.

'*Nine-tenths* of every man's happiness depends on the reception he meets with in the world.' This is not capable of being stated with exactness, but it is an expressive way of designating a very large proportion.

'I am *ten times* undone.'

'Not *one in a hundred* can be counted on.'

'I say not unto thee, Until *seven times*; but, Until *seventy times seven*.'

'Fierce as *ten furies* : ' 'glad as *ten thousand swine*'.

Full *twenty times* was Peter feared,
For once that Peter was respected.

'A great man,' says Sydney Smith, 'is *eight times* a man.'

The power of the figure depends on the superior impressiveness of a definite idea over an indefinite. It is like the individual and the concrete, compared with the general and the abstract.

3. Another figure hitherto undesignated is the use of a name to express the meaning in a high or eminent degree.

The ordinary meaning of the word 'age' is the time of life of any individual, whether young or old. In poetry, and often in common speech, it is used for advanced age: in Ossian we read, '*age* is dark and unlovely'.

'A writer of *repute*' is intended to convey the idea of high repute. So, 'having got a *name*'.

'A person of *quality*' is a person of rank; so with *family* and *birth*.

'Queen' meant originally a woman.

'A man of *taste*;' 'a *workman-like* style;' 'his coming was an *event*'—something more than ordinary. 'He was a *scholar*'—a man of unusual erudition. 'He made *money*'—a large fortune.

'Prose' is properly the contrast to verse, or poetry: it is also applied to composition at the furthest remove from brilliancy or the poetical merits.

'Whisky,' the Gaelic for water, is a pre-eminent species of watery liquid.

'Perfume,' from meaning *any* odour, has become restricted to sweet odours.

A *man* and *manly* are used for the qualities of a superior or distinguished man. So with a *king*.

'He had a *kind* of success,' means very small success.

'A hand' and 'handy'—a skilful hand.

'A number' usually stands for many.

A 'character,' a person with very marked peculiarities.

This is one of the ways of giving a plurality of meanings to the same word; hence, it is a frequent occasion of the play upon words in Epigram.

In regard to these minor Figures of Similarity, the principles previously applied to Similitudes in general should be brought to bear. This has been implied in the statement of their several effects, which also is the measure of their sufficiency as figures.

FIGURES FOUNDED ON CONTIGUITY.

In the Figures of Contiguity, a thing is named either by some *accompaniment* (Metonymy), or by some *part* (Synecdoche).

The prime intention of the figure is to make the expression more forcible or suggestive. Frequently, however, there is no other effect than is given by mere variety. Also, as with figures of Similarity, the device becomes a means of adding to our stock of names.

1. The METONYMY has several varieties determined by the character of the accompaniment made use of.

(1.) The Sign, or Symbol, or any significant adjunct.

Of this class, are the *crown*, the *sceptre*, the *throne* for royalty; the *mitre*, the *baton*, the *lawn*, the *silk-gown*, the *purple*, the *coronet*, the *strawberry leaf*, the *altar*, the *pulpit*, the *hearth*.

Red tape is the routine of office.

The *bench*, the *bar*, the *jury-box*, the *witness-box*, *counsel*, the *woolsack*, are examples from legal usage. So the '*chair*' for the president.

'Letting the curtain fall' is an impressive circumstance for ending a play.

The '*fiery cross*' was a call to war.

These symbols usually appeal to the senses, and help to make the subject more impressive. When Tennyson says—

Bluff Harry broke into the spence,
And turned the *cows* adrift—

he uses an expression for the monks that brings up the image vividly to the imagination. The same may be said of such a phrase as 'backstairs influence'. But often, through use, this impression passes away; and then the words are accepted simply as an addition to language. 'Subscriber' points to a significant act, but now frequently means no more than a giver to any public purpose. 'Ostracism' was a form of Athenian banishment, named from the shell employed by the citizens to record their votes; but it is now often employed for banishment in general. 'Tabling a motion' means giving formal notice of it.

Such expressions as 'the England of Chatham,' 'the Rome of Tiberius,' may be ranged under this class. The age is named from its leading man as its most significant adjunct or accompaniment.

To this class of Metonymies may be referred a large number of current expressions, the significant adjunct being understood in a wide sense. We have 'the faggot,' 'the block,' 'the stake'; and we speak of 'putting to the blush,' 'bringing to the hammer,' 'donning the sock' or 'the buskin,' 'plying the birch,' 'wagging the head in a pulpit'. 'After hours' means after the fixed hours of the working time; the time being thus named from a significant circumstance. 'In the twinkling of an eye,' may be taken as an example of the principle, a moment of time being named by an act that very vividly expresses it. 'Getting by heart' expresses the importance of engaging the feelings in a task. 'Taking pains' is a phrase for unusual exertion.

The designation of the feelings by some outward characteristic feature is a special case under the same general head. Proud is 'supercilious' from the name for the eyebrow, which lends itself to the expression of pride. Anger is 'frowning'; pleasure and benignity are signified by the 'smile'; high spirits and jollity by a 'roar'.

(2.) The Instrument for the Agent.

Cowley says of Cromwell, 'he set up Parliaments by the *stroke of his pen*, and scattered them with the *breath of his*

mouth'; the intention being to substitute, for the hidden operations of the mind, some outward and expressive action.

'To carry fire and sword' is the phrase for a desolating war; the two chief instruments being chosen to express the entire action.

'To associate to our arms the *tomahawk* and the *scalping knife* of the savage,' was Chatham's energetic denunciation of our leaguering ourselves, in the American war, with the red Indians.

'Style' is the ancient instrument of writing, now employed to signify the quality of the composition; as a good or a bad style.

'A smooth *tongue* wins favour:' the tongue is the instrument that produces the effect. 'Give every man thine *ear*, but few thy *voice*.'

May some choice patron bless each *grey goose quill*.

'Placed on the throne of Samarcand, the *eye* of Timur perceived the situation of the neighbouring countries.'

Taliessin is our fullest *throat* of song. (Tennyson.)

Throat is here used for a singer. A minstrel is a *wandering voice*.

(3.) The Container for the thing Contained.

This is a frequent mode of gaining picturesque expressiveness.

The 'city' is used for the inhabitants; it being an easier object for the mind to grasp.

'Wardrobe' is the name for a person's collection of garments.

'The power of the *purse*' is the command of money.

The 'bottle' is intoxicating drink. A 'carpet-bag' is a familiar name for luggage.

The *palace* and the *cottage* are used for the extremes of worldly conditions. So, 'I would rather be ruled by *St. James's* (the residence of the Court) than by *St. Giles's* (a locality once tenanted by a degraded population).'

We use the name of a country for its government, or its people in collective action. '*England* and *France* went to war with *Russia*; *Germany*, &c., remained neutral'. This is a convenient abbreviation, rather than a rhetorical advantage.

'Going over to *Rome*' regards Rome as the metropolis of the Roman Catholic Church.

'Oxford' and 'Cambridge' express the universities located in the towns so named.

A common designation for the Deity is 'Heaven': it is frequently used by Shakespeare; it may be employed on familiar occasions without the sense of profaneness.

'From the *cradle* to the *grave*' is a terse and graphic expression for the beginning and the end of human life.

'He keeps a good *table*' is a figure for good viands. Yorick's 'setting the *table* on a *roar*' means the company.

The 'churchyard' is doubly figurative. It originates in the usage of burying in the ground adjoining the church, and it names the collective remains of those interred in it.

The 'gallery,' 'pit,' 'boxes,' are made to express their occupants.

The name 'house' is used as container for contained, in a wide variety of acceptations. 'Ye devour widows' *houses*;' 'a public house'; 'a mercantile house'; 'a royal house' or dynasty. Our two branches of the legislature are houses by pre-eminence. Hence 'the house' meets, resolves, is addressed, electrified, persuaded, counted out, dissolved. The figure has passed by usage into a literal designation.

The word 'field' is a figure for different objects that it may contain: as a farmer's fields, a battle field, a field of enterprise, 'a fair field and no favour'. In these last cases, contiguity and similarity are both involved.

The container for the contained is exemplified in periods of time. We put a particular century for its prominent events. 'The fifth *century* saw the foundation of the Frank dominion in Gaul:' here the century is even personified, and so identified with the people living in it. A 'good *season*' is put for the productions of the season: so 'a bad *year*'. A 'day' is emphatic for a great occurrence, as a battle. The 'eleventh *hour*' is a strong expression for the lapsing of an opportunity; it is derived from the parable of the Labourers in the Vineyard. 'Sprigs of summer' is used by Tennyson for summer flowers.

By a similar process, 'history,' the record of events, is used for the actual events.

(4.) An Effect is given for the Cause.

The *shade* is put for trees.

When *grey hairs* is used for age, we may consider it partly a significant adjunct or sign.

The *bright death* quivered at the victim's throat—
a picturesque and vigorous condensation for the knife.

He desperate takes the *death*,
With sudden plunge—

a description of the fish seizing the means of death, the angler's hook.

(5.) The Maker is put for his works. Thus, an author's name is used for his writings.

'They have *Moses* and the *prophets*.'
For Geometry, we use the name *Euclid*.

An inventor is put for his invention: the miner's safety lamp is his *Davy*.

As we have 'Wellingtons' and 'Bluchers' for the boots introduced by the great generals so named, the Athenians gave the name of their general Iphikrates to leggings of his invention.

The carriage named a 'brougham' is another example of personal naming.

'Bradshaw' designates the Time-tables issued by the publisher of that name.

The usage was anciently extended to mythological inventors; as *Ceres* for bread, *Bacchus* for wine. So *Mars*, *Neptune*, *Pallas*, *Venus*, are put for war, the ocean, wisdom, the amorous affection.

On a similar principle, the names of *places* are used to designate productions. Thus, 'Russia' and 'Morocco' designate species of leather in book-binding. Compare Arras, Calico, Nankeen, China, Worcester (Sauce), Cognac, Bordeaux, &c.

A 'Strathspey' is the dance music supposed to originate in the locality.

This is carried yet further in poetry—

O for a beaker full of the *warm south*—

the south being used to designate its production, the wine.

All *Arabia* breathes from yonder box.

Arabia is employed for its spices.

(6.) The name of a Passion is given for the name of the object.

We say—my *love*, my *joy*, my *delight*, my *admiration*, my *aversion*, my *horror*—for the persons or things causing these feelings.

By this figure the Deity is styled a '*refuge* for the oppressed'. Again, 'the Lord is my *strength* and *song*, and He is become my *salvation*'. Dryden introduces the Duke of Monmouth as—

The people's *prayer*, the glad diviner's theme,
The young men's *vision*, and the old men's *dream*.

Song, salvation, prayer, vision, dream, are used instead of their several objects.

Lycidas your *sorrow* is not dead.

Mand, the *delight* of the village, the ringing *joy* of the hall.

'The sigh of her secret soul,' in Ossian, means him that she sighs for in secret.

The name of a person is occasionally put for his fame or renown. 'Kant, the *greatest name* in the philosophy of Germany.' 'The *dreaded name* of Demogorgon.' 'The reign of James was rich in poetical *names*.'

This class of figures, besides being a means of supplying names, has a certain tinge of the interest of personality.

2. Another group of Figures of Contiguity was expressed by the name SYNECDOCHE.*

(1.) One form of the Figure consists in naming a thing by some Part.

For example, a *sail* for a ship. One advantage of the figure is that it seizes the part that most strikes the eye, and is easiest to recall. When a ship is under way, the spread sails constitute the prominent feature. So, the *red-coats*, the *green-backs*, the *black horse*, the *blue* (for the sky), the *green* (for the grassy sward).

A second effect of the figure is to bring forward the most characteristic portion of the object, the portion that makes its efficiency. Thus, we say 'all *hands* at work,' 'a thousand *horse*' or 'foot,' 'a hundred *lances*'. 'He unfurled his *standard*,' 'the man at the *wheel*' for the steersman,

* *Synecdoche* (συνεκδοχή), properly the understanding of one thing with another, and *metonymy* (μετωνυμία), properly change of name, were used by the ancient rhetoricians for cases of designating one thing by the name of another (it being understood that no comparison is involved). *Synecdoche* was chiefly limited to the various ways of using the part for the whole, and *vice versa*; *Metonymy* being employed when the things interchanged were not so connected. Under the relation of whole and part, was included *genus* and *species*; a relation not of Contiguity, but of Similarity, and already given under the head of Figures of Similarity. Thus, 'bread' to signify necessities of life is species for genus; 'sail' to designate a ship is part for whole.

'*twelve knots an hour*' from the mode of measuring the vessel's speed. The designation '*quarters*' points to the laying out of a camp into four parts. The '*blood*' is a standing figure for the life. '*How beautiful upon the mountains are the feet of him that bringeth good tidings.*' '*I abjure all roofs.*' A passenger in a cab is a *fare*. '*She gave her hand.*' '*Safe from the vulgar eye.*'

All states can reach it, and all heads conceive. (Pope.)

An auld wife's tongue's a feckless matter
To gie ane fash. (Burns.)

It is by this figure that a person's age is often named by the season corresponding to it: a maiden of sixteen *summers*, a man of seventy *winters*. The poets carry this further, and designate the seasons themselves by their most characteristic month: '*a babe a double April old,*' '*his one and twentieth May*' (Tennyson).

On the same principle a person is named by the part of his character suited to the occasion. '*Thus spoke the tempter.*' '*The avenger of blood was on his track.*' When the Deity is mentioned by one of his attributes, the proper suiting has to be observed. '*Shall not the Judge of all the earth do right?*' '*The Lord of Hosts is on our side.*' It would be an impropriety to say, '*The Almighty knows our thoughts*'.

'This subject reminds me of what I was *told* at Calais from a very good *hand*.' It is not the hand that tells.

(2.) The reverse operation of using the Whole for the Part is a species of Synecdoche: as the *smiling year*, for the spring; '*cursed be the day when a man-child was born*'.

As in the case already mentioned of putting the genus for the species, this must be a rare figure, since it runs contrary to the general principle regulating vividness of impression. It may sometimes happen that there is something in the aspect of a whole that arrests the mind more forcibly than the part would do. The phrase '*the Roman world*' is intended to impress the vastness of the Roman empire.

The poets sometimes use '*the year*' with an epithet for special seasons; thus—

Arrayed

In all the colours of the *flushing year* (Thomson),
for spring ;

The lavish moisture of the *melting year* (Id.),
for summer ;

Thine the full harvest of the *golden year* (Pope),
for autumn.

(3.) The name of the Material is put for the thing made.

The 'steel' designates a sword or other steel weapon. 'Gold' is a poetical name for money, and 'Silver' (siller) is used by the Scotch as a homely equivalent. A 'copper' is a penny. 'Linen' is a name for linen garments. So—'the *marble* speaks'. 'The wine has been ten years in the *wood*.' 'Sheepskin' is used for diploma.

The effect here, as in the first case, is to suggest the visible aspect of a thing, and thereby to assist us in imagining it. It is one of the devices of concrete presentation, with a view to the picturesque.

3. Among figures of Contiguity is to be ranked the TRANSFERRED EPITHET.

This means the shifting of an epithet from its proper subject to some allied circumstance, the result often being an apparent incongruity.

'A *restless* pillow' is an expression for the restlessness of the person lying on the pillow. It is effective partly by being short, and partly from suggesting at once the exact situation.

Who shall tempt with *wandering feet*
The dark, unfathomed, bottomless abyss !

'The *cheapest* market,' 'the *open* air,' 'a *liberal* hand,' 'a *dark* lantern,' 'an *inattentive* station,' 'a *counting* house,' 'a *criminal* court,' 'a *fat* living,' 'easy circumstances.'

The little fields made green
By husbandry of many *thrifty* years.
The numerous worthies of the *maiden* reign.
Struck the deep *sorrows* of his *lyre*.

This is one of the most usual and efficient ways of attaining brevity. It has the further effect of hitting the relevant circumstance. 'A *drowsy* ear' is the ear of a

drowsy man; the fitness is due to the circumstance that the man's ear is the sense addressed, and made impervious by his drowsiness. The relevance may, however, consist in the suggestion of a contrast; for example, 'to wrap himself in *honest rags*'.

The poets carry the figure still further—

Melissa shook her *doubtful* curls. (Tennyson.)

This new-made lord, whose splendour plucks

The *slavish* hat from the villager's head. (Id.)

His blasts obey, and quit the *howling* hill. (Thomson.)

So Carlyle says: 'A lackey presented an *obsequious* cup of coffee'.

4. The process of designating things by contiguous circumstances is a means of enlarging the vocabulary.

The necessity of providing, somehow, names for important meanings throws us upon a variety of expedients. One of these has been already adverted to (the Metaphor). The operation now explained is answerable for a number of our most familiar and useful names. The examples above given are sufficient to indicate the fact; many of them have lost all the efficacy that they may have had originally as figures of speech, and rank as part of our regular vocabulary.

The following are additional instances. The names for money—crown, sovereign, guinea, napoleon—are figures of contiguity; while others, as note, circulating medium, are general names specialized, and come under similarity. In business, the word itself, and the names security, partnership, assets, firm, goods, are of contiguity origin, the motives being easily assignable.

In military language, the same process prevails—army, navy, force, service, regiment, foot, horse, engineers, rank and file, the line, uniform.

In law, we have—court, case, solicitor, brief, counsel, hearing, affidavit, sentence, judgment.

In government, we have—a board, a dispatch, a register, voters, pot-wallopers, presidency (house of president), Council of Ten (Venice).

The names for good and bad manners have their principal source in associations of contiguity—civil, urbane, cultivated, breeding, polish, rustic, boorish.

Stump orator, stringed and wind instruments.)

Tools—Davy, Jemmy.

Rubric—from *red* letters in church services, used in the directions to the priest or reader.

The 'forty-five'.

Farewell.

5. While some of the names obtained from contiguity enter into the staple of our vocabulary, others are merely rhetorical synonyms.

The 'turf' is not essential for designating the meaning, but it is an agreeable variation.

A 'roll' is much the same as a 'list'. A watering-place, a summer resort, a place of worship,—merely vary the expression of the things designated. The 'Son of David' has a certain advantage in respect of the importance of the parent.

6. As with metaphors, so with words obtained under the present figure: the keeping of the figure needs to be preserved, so long as the origin is borne in mind.

The word 'ranks' designates the common soldiery as actually formed into rank. To apply it to the men sitting in their barracks would be felt as an incongruity, seeing that the primary meaning is still prominent.

'Eye service' has still the original force of the figure.

When Tennyson speaks of Earl Doorm as calling 'for flesh and wine to *feed his spears*,' there is apparent incongruity; but the incongruity helps the effect intended—to suggest a fierce band of retainers used only for fighting.

In innumerable cases, however, the original meaning is so little felt, that there is scarcely any need for taking the same precaution. A 'roll' has ceased to suggest a rolled up parchment or sheet of paper. The 'bar' has still a slight figurative relevance as regards a court of law, or a house of Parliament, but none as regards the legal profession. 'Green wood' has lost the signification of green as a colour.

The final remark to be made upon the wide range of this figure, as now set forth, is the occasion given to multiply the meanings of words, and produce the effect so inimical to clearness—namely, ambiguity. The same holds of the derivation of names by metaphor.

FIGURES FOUNDED ON CONTRAST.

1. It is a first principle of the human mind, that we are affected only by change of impression. Among the many consequences of this law is the efficacy of contrast in verbal composition.

According to the greatness of the change is the intensity of the feeling. Hence in computing the impression due to a present cause, we need to state what was the previous condition of the mind. Sunshine is agreeable, according as we have been previously in darkness or shade.

In knowledge likewise, there is a shock of transition. Light is known by passing out of the Dark. High is contrasted with Low; Straight with Crooked; Hard with Soft; Male with Female. Red is contrasted with all the other colours of the spectrum.*

It is the prevailing habit of language to express only one term of these couples and to leave the other to be implied or understood. We say a man is free, without adding that he is not bound or constrained in any way, although this is equally necessary to the full meaning. When we call a line 'straight,' we might also say it is not crooked, but generally leave this to be mentally supplied.

There are occasions, however, when the full statement of the opposite, or *obverse*, side of a feeling or a fact, is of value in making a thing either more impressive or else more intelligible. Now, as this is, so to speak, a departure from the habitual or common form of language, which is content with naming one side alone, we call it a figurative usage, and hence look upon Contrast as a Figure of Speech. More-

* A remarkable illustration of the principle of correlation in language is furnished by the earliest known forms of human speech, especially the Egyptian hieroglyphics. In this language there is a considerable number of primitive words designating simple ideas, which bear two opposite significations. Examples are the words signifying *good-bad*, *high-low*, *give-take*, *bring-send*, *kill-dale*, *up-down*, *with-out*, &c. Such words are accounted for on the assumption that primitive races, in expressing to themselves any conception, needed to have the two opposite phases present to their minds, and not merely implied, as in the later forms of language. Both sides of the contrast were therefore recalled by the word; the side that was intended on any particular occasion appears to have been indicated by gesture (which still forms a great part of the language of uncivilized races), while in the hieroglyphic writings it is shown by additional symbols or simple pictures accompanying the words. The phenomenon has been called '*countersense*,' and was not confined to Egyptian, though most fully preserved to us in its primitive forms in that language. Relics of it can still be traced even in languages of the Indo-European family: for example, Latin *altus* (high and low), *cedere* (to go and to come); Greek *σχολή* (leisure and industry); English *let* (to permit and to prevent); German *borgen* (to lend and to borrow), &c. See an article entitled '*Countersense*,' in the *Contemporary Review* for April, 1884, by Dr Carl Abel.

over, it is a portion of the rhetorical and critical art, to judge of the proper occasions for employing the figure.

The term Antithesis is also made use of as a designation of the same artifice.

2. The Antithesis, in its fullest sense, consists in explicitly stating the contrast implied in the very meaning of a term or a fact.

This would be shown in such forms as—Motion, not-Rest; Hot, not-Cold; Pleasure, not-Pain; Industrious, not-Idle.

'To be a blessing, and *not a curse.*' 'I love the country, *I hate the town.*' 'The one shall be taken, and *the other left.*' 'Man wishes to be happy, and *dreads to be miserable.*' 'Two men I honour, and *no third.*' 'The letter killeth, but *the spirit giveth life.*'

In all these cases, the second member might be omitted: the first containing, by implication, the whole fact on both sides. But there are instances where the obverse iteration gives greater clearness or greater emphasis; while, on other occasions, it is useless, and therefore enfeebling.

Keats says, 'A thing of beauty is a joy for ever,' and regards it as unnecessary to introduce a contrast with other things that are of merely temporary duration. In Tennyson's *Brook*, the refrain is—

Men may come and men may go

But I go on for ever—

the perpetual being made more emphatic by a fully expressed contrast with something transitory.

Browning has the following—

That low man seeks a little thing to do,

Sees it and does it:

This high man, with a great thing to pursue,

Dies ere he knows it.

Each member of the contrast is rendered impressive through the comparison to the other, the effect being also helped by the balance of the sentence.

There is a well sustained emotional antithesis in *Macbeth* (Act v. Scene 3), the contrast of honourable old age with Macbeth's outlook. The two sides of the picture support each other, and double the impression; although, in strictness, one implies all that the other explicitly states. See also the contrast of peace and war (*Henry V.* iii. 1).

The following example of effective antithesis is from

Froude's Henry VIII. 'The petition claims especial notice, not only because it was the first active movement towards a separation from Rome, but because it originated, *not with the King, not with the parliament, not with the people, but with a section of the clergy themselves*'.

3. Another form of expository Antithesis is the contrast of terms not generically, but specifically opposed.

Light and Darkness, Motion and Rest, Wisdom and Folly, Liberty and Slavery, may be called generic contrasts. Their opposition is total. Light and Heat are different species under the genus Sensation, or the genus Natural Agent. Liberty and Plenty are members of the class Worldly advantage.

It is common to contrast points of character that are different modes of excellence or defect, as Sense and Sensibility, Genius and Judgment, the Irascible and the Pusillanimous; these are not fundamentally opposed, as are sense and folly, which are merely the two sides of the same property.

Such secondary, or specific, contrasts are used in comparing different kinds of merit in great men; as in the contrast of Homer and Virgil by Dryden, and of Dryden and Pope by Johnson. The elaborate antithesis of the sycophant and the counsellor in Demosthenes (Oration for the Crown) is a more thoroughgoing contrast, as playing off merit against demerit.

To compare two poets of first-class excellence is specific comparison, with the smallest difference; to compare a poetic genius with a scientific genius involves a wider difference still, with smaller generic agreement; to compare a man of genius with a common-place man, not to say a fool, may be called (although not in strict Logic) a generic opposition, or total contrast.

4. A further variety of Antithesis is the limiting of a term by some other term, as a help to definition.

'The parrot has the *word*, but not the *sign*,' is a mode of expressing more precisely the parrot's powers of language.

'The cup that *cheers*, but not *inebriates*.'

'The *lord* and not the *tyrant* of the world.' 'Your *servant*, not your *slave*.'

'Spenser's antiquated figures were his *choice* and not his *necessity*.'

'Let us be *sacrificers*, but not *butchers*, Caius.'

'Be thou *familiar*, but by no means *vulgar*.'

'*Representation* (in Parliament) is not *delegation*.' '*Oscillation*, without *progression*.'

This form of Antithesis is four times employed in the following passage from Pope—

All nature is but art, unknown to thee ;
All chance, direction, which thou dost not see ;
All discord, harmony not understood ;
All partial evil, universal good.

'Wollaston *saw* them (the dark lines of the spectrum), but did not *discover* them.' (Sir Wm. Thomson.)

A maiden of our century, yet most meek ;
A daughter of our meadows, yet not coarse ;
Straight, but as lissome as a hazel wand.

These contrasts have an abbreviating effect. The second word is supposed to subtract from the first the part of the meaning that is too much for the occasion. A 'servant' may be pushed to the extreme limit of servitude: this is negated by the addition, 'not a *slave*'.

The abuse of the artifice may be seen in Johnson, and still more in Samuel Parr, whose style, in this particular, fell under the ridicule of Sydney Smith.

5. The figure of Antithesis may be made to comprehend a class of emotional contrasts, intended to rouse the feelings, especially in Oratory.

As in Chatham: 'Who is the man that has dared to call into *civilized* alliance the *wild* and inhuman inhabitant of the woods?—to delegate to the *merciless* Indian the defence of *disputed rights*, and to wage the *horrors* of his barbarous war against our *brethren*?'

So in the speech of Brutus over the body of Lucretia—

Now look ye where she lies,
That beauteous flower, that *innocent sweet rose*,
Torn up by *ruthless violence*.

'Is *dust* and *ashes* proud?' Want of intellect 'makes a *village* an *Eden*, a *college* a *sty*'.

'God hath chosen the foolish things of the world to confound the wise; and God hath chosen the weak things of the world to confound the things which are mighty; and base things, and things which are despised, hath God chosen, yea, and things which are not, to bring to nought things that are.'

‘A *small leak* will sink a *great ship*.’

‘Who prefer *poverty* with liberty to *gilded chains* and *sordid affluence*.’

Will the *aspiring blood* of Lancaster
Sink in the *ground* !

‘There’s a *lean fellow* (Death) beats all *conquerors*.’

‘Your noble and majestic lion, your soaring eagle, your sweeping peacock, are the slaves of their stomach ; in whose interests they are meanness itself.’

Byron abounds in this effect—‘*Horribly beautiful*’.

Butchered to make a Roman holiday.

The struck eagle
Viewed *his own feather* in the *fatal dart*.

The immediate operation of these contrasts is painful, and their introduction into poetry is a departure from the purest poetical type, and an approximation to oratory, which does not scruple to use pain as an instrument.

The same effect is frequent in Macaulay : thus, in speaking of the beauties of Glencoe, as they would appear to an Englishman of the beginning of last century—

‘A traveller must be freed from all apprehension of being murdered or starved before he can be charmed by the bold outlines and rich tints of the hills. He is not likely to be thrown into ecstasies by the abruptness of a precipice from which he is in imminent danger of falling two thousand feet perpendicular ; by the boiling waves of a torrent which suddenly whirls away his baggage and forces him to run for his life ; by the gloomy grandeur of a pass where he finds a corpse which marauders have just stripped and mangled ; or by the screams of those eagles whose next meal may probably be on his own eyes.’

Man is thus described by Pope—

A being darkly wise, and rudely great,
With too much knowledge for the sceptic side,
With too much weakness for the Stoic’s pride.

The most usual subject of oratorical contrast is Life and Death. By way of moral and religious reminder, the contrast has been worked in every conceivable form. For the most part, the aim is to rouse and startle ; while, occasionally, as in Gray’s *Elegy*, it is poetically pleasing and acceptable. The stanza ‘*Can storied urn*’ has beauty of

language and true pathos, to atone for the painful shock of contrast.

The following from Shelley is a case in point—

How wonderful is Death,
Death, and his brother Sleep !
One, pale as yonder waning moon,
With lips of lurid blue :
The other, rosy as the morn,
When, throned on ocean's wave,
It blushes o'er the world :
Yet both so passing wonderful !

Death is here introduced to heighten the impression of Sleep, as the succeeding passage shows. In the next example, the picture of life is employed to deepen the impression of death. It is from Wordsworth on Burns—

The piercing eye, the thoughtful brow,
The struggling heart, where be they now !
Full soon the Aspirant of the plough,
The prompt, the brave,
Slept, with the obscurest, in the low
And silent grave.

Usually, as in these cases, one side of the contrast is the principal, and the other is used only as subordinate to it. So in Johnson's couplet—

He left the name at which the world grew pale,
To point a moral or adorn a tale.

6. In poetry, contrasts must not be pushed to the length of causing discord.

Harmony of feeling is essential to poetry, although not to oratory. However effective a contrast may be, in the way of illustration for expository or persuasive effect, as when the glories of peace are heightened by depicting the horrors of war ; yet, in poetry, contrast must not be carried to painful extremes. The main feeling to be raised must, therefore, be chiefly insisted on ; the contrasted feeling must be more lightly touched.

This effect is admirably gained in the following quotation from Wordsworth.

*There was a roaring in the wind all night ;
The rain came heavily and fell in floods ;
But now the sun is rising calm and bright ;
The birds are singing in the distant woods ;
Over his own sweet voice the stock-dove broods ;
The jay makes answer as the magpie chatters ;
And all the air is filled with pleasant noise of waters.*

So in Homer—

Olympus, the reputed seat
Eternal of the Gods, which *never storms*
Disturb, rains drench, or snow invades, but calm
The expanse and cloudless shines with purest day.

The following lines, in Bryant, are meant to give the bright side of the prospect of death ; but the contrast made use of is painful and discordant.

Then go not, like the quarry slave, at night,
Scourged to his dungeon, but sustained and soothed
By an unfaltering trust, approach thy grave,
Like one that draws the drapery of his couch
About him, and lies down to pleasant dreams.

Milton's Ode on the Nativity celebrates more especially the advent of a reign of universal peace. Contrasts are introduced to heighten the effect. Thus we have the stanza (iv.) beginning—

No war, or battle's sound,
Was heard the world around—

where the revolting details of war are covered by expressions that give the side that has always imposed upon mankind. So the contrasts in xvii., xviii., xix., are so far redeemed by the language of grandeur and sublimity as not to be repulsive.

In the connected couple of Odes, 'L'Allegro' and 'Il Penseroso,' Milton undertook the poetical working out of an extremely difficult contrast, namely, the gay, lively, light, exuberant type of innocent human enjoyment, with what he calls 'divinest Melancholy,' of whose meaning, however, he has no steady conception. In the introduction to 'L'Allegro,' he devotes, by way of contrast, ten lines to a description of 'loathed melancholy,' that is almost pure, unmingled horror and misery, poetically exaggerated to the utmost pitch. Though the terms are in nowise loathsome or revolting, the contrast is quite unnecessary as an aid to the effect of the delineation of mirth and joy. The 'Il Penseroso,' on the other hand, instead of giving the opposite of pleasure, in the sense of misery, is merely another type of enjoyment—the solemn, sedate and tranquil modes of happiness. To this, the poet supplies an introductory contrast, setting forth the vain and delusive side of the 'L'Allegro' type.

In addition to the three foregoing classes of Figures and corresponding to the three great powers of the Intellect, we may single out, as involving principles of importance, the Epigram, Condensed Sentence, Innuendo, Irony, Interrogation, Exclamation, Apostrophe, Hyperbole, Climax.

EPIGRAM.

1. The Epigram is an apparent contradiction in language, which, by causing a temporary shock, rouses

our attention to some important meaning underneath.*

'The child is father of the man,' is an epigram. The language contradicts itself; yet the meaning is discernible, and is impressed by the momentary shock of contradiction.

The plurality of meanings attaching to a great number of our words is the groundwork of this figure. Hence the description of it as a 'play upon words'.

When it is said 'every man wishes to live long, but no one wishes to be old,' there is a manifest self-contradiction under the ordinary meaning of 'old,' which is simply length of life. But the word has also acquired, by contiguous association, the meaning 'infirm,' 'feeble,' 'decrepit,' and this is what the saying points to, in which sense it expresses a fact.

There is a long-standing play upon the word 'ancients,' whereby it is made seemingly to contradict itself, in indicating the moderns. We, who live now, are ancients in the sense of being furthest removed from the infancy of society, and so possessing the longest range of historical experience.

There are numerous ways of playing upon the word 'nothing'. Besides meaning 'nothing' in the absolute sense, it is often used to express a real something of such worthless character, or of such small quantity, as to be no better than nothing. Thus, it was said by Bentham, 'when you aim at nothing, you hit it': a way of reproving an aimless style. It was remarked by an Oxford Head of a college, regarding the old days when the curriculum was very narrow, 'when we had nothing to do, we did it well'. In like manner—'When you have nothing to say, say it'.

'The king is dead, long live the king.'

'Life would be tolerable, but for its amusements.'

'Our antagonist is our helper.'

Grote says of the legendary age—'it was a past that never was present'.

'We cannot see the wood for trees:' immersed among the trees, we cannot survey the wood as a whole.

'Failures are the pillars of success.'

Men may rise on stepping-stones

Of their dead selves, to higher things. (Tennyson.)

'The weakest reasons are the most dangerous' (Burke), the

* Epigram, properly meaning an *inscription*, was used by the Greeks for a short piece of verse placed on a public monument, and was afterwards extended to any short poem expressing precisely and forcibly a single interesting thought. Among the Romans, Epigrams assumed a satirical character and a pointed form; and in modern times, the name is still used for short poems of satirical and pointed nature. But the name, Epigram, and still more the adjective, Epigrammatic, have become further extended to any ingenious and pointed sayings in prose or verse. In the above application of it, the name designates the play upon words that is the most distinctive feature of these sayings not included under other designations, such as Balance and Antithesis.

implication being that the hearers are in such a prejudiced condition as to be satisfied with weak reasons; to move them in any other direction is then hopeless.

'Language is the art of concealing thought;' applied to the mystifications of diplomacy.

'A man of pleasure is a man of pain.' We are accustomed, in descriptions of love, to the phrase 'sweet pain'. The thought is thus put by Thomson —

These are the *charming agonies* of love,
Whose *misery delights*.

It is a doctrine maintained by Mr Herbert Spencer that 'Decoration precedes dress,' which is an impossibility in the ordinary sense of decoration—namely, fine clothes.

'Defend me from my friends,'—that is, from unwise or ill-considered assistance on their part.

'What's everybody's business, is nobody's.'

'Little things are great to little men.'

'Private vices are public benefits.'

Many epigrams are founded on the peculiar figure of using a word for its meaning in the highest degree of excellence. As in Charles Lamb's—'books, which are no books'.

'Everything was better than another.'

He that *complies* against his will
Is of *his own opinion* still.

Swift was 'too proud to be vain'.

'To tell the whole is not to tell everything.'

'More honoured in the breach than the observance.'

Leslie Stephen says of Johnson that he 'was troubled with rather an excessive allowance of human nature'. The allusion is to the American saying, 'There is a great deal of human nature in man'; 'human nature' being used in the sense of humanity on its weak and erring aspects.

'Verbosity is cured by a wide vocabulary.' This intimates a truth under the guise of a self-contradiction. By the command of a wide vocabulary, we can make so happy a selection as to give our meaning in few words.

Hesiod, illustrating the desirableness of simplicity of life, remarks, 'How much is the half greater than the whole'.

'I am content, and I don't like my situation' is an epigram by Goethe, insinuating that a certain remaining want, to inflame activity and inspire hope, is better than having every craving gratified at once.

'By indignities men come to dignities,' is a characteristic saying of Bacon.

'Some people are too foolish to commit follies.'

'A soul of goodness in things evil.'

'The better is the enemy of the good,' is a German proverb,

intended to reprove aspirations after the impracticable. It is a various rendering of the homely saying, 'more haste, worse speed'.

'One secret in education is to know how wisely to lose time' (Herbert Spencer).

'Irresistible logic of facts.' Logic is the form of reasoning, and is the contrast of the facts. 'Nothing so fallacious as facts, except figures' (Canning).

Pope revels in epigrams.

'Tis all your business, business how to shun.

And most contemptible to shun contempt.

Bacon originated the epigram, 'Nature is to be commanded by obeying'. Pope's version is—

Nature, like liberty, is best restrained
By the same laws which first herself ordained

Again—

And now the chapel's silver bell you hear,
That summons you to all the *pride of prayer*.
See Cromwell *damn'd* to everlasting *fame*.

With Tennyson the figure is frequent.

He is all fault who hath no fault at all.
He makes no friend who never made a foe.
Dead for two years before his death was he.
His honour rooted in dishonour stood,
And faith unfaithful kept him falsely true.

Keats, in addressing sleep, calls it 'unconfined restraint, imprisonment'd liberty'.

Shelley expresses the consciousness of strength exhausted and sensation beginning to pass away, by the phrase, 'a sense of senselessness'.

2. Another mode of giving a shock of surprise by word play, is the Identical Assertion.

'What I have written, I have written.'

To say that a thing is what it is, conveys no additional information, and we are surprised that any one should perform such an unmeaning act. We then cast about, and find that there are two senses in the words, and that the subject takes one, and the predicate another. 'What I have written' means simply the inscription as set up by Pilate; the second clause, 'I have written,' is intended to insinuate the further meaning, not necessarily conveyed, that the inscription is written finally, and is not to be amended or

reconsidered. So 'fact is fact'; 'sensation is sensation'; 'argument is argument'.

'What are you reading? Words.'

'Fresh and fresh'.

The employment of a word in its eminent sense enters largely into this kind of epigram. 'His coming was an *event*'; not an event in the ordinary sense, but a rare and exceptional event. 'Who's who' is the title of a book containing the enumeration of all persons of consequence. 'Nothing succeeds like success'; the attainment of one success is the means of still greater. 'Calling a spade a spade'; giving things their plain names, however unsavoury. 'He calls names,' i.e., bad names. 'The exceeding sinfulness of sin.' 'His father was born before him'; he was indebted to his father for unusual advantages. 'I am older than I was'; I am feeling the weight of years.

'Richard's himself again'; has regained his full vigour. 'The way to do a thing is just to do it'; corresponds to a Latin proverb, for getting out of a difficulty—'*solitur ambulando*'. 'Those that are good, are good.' 'Six and half a-dozen.' 'Twenty shillings in the pound'; an emphatic statement of paying one's debts in the full. 'An Hebrew of the Hebrews'; one pre-eminent in the Hebrew characteristics.

'There are histories and histories'; great inequalities in the merits of histories: a very common form of speech.

An emphatic statement of the principle of the equal rights of men is given in Bentham's identical assertion—'everybody to count for one and nobody to count for more than one'.

'A man's a man for a' that'—

is the poet's strong assertion of the worth of each man as man, apart from the adventitious circumstances of rank or fortune.

3. A shock of surprise is given by seeming Irrelevance.

When Emerson says, 'where snow falls there is freedom,' he puts together two things that have no obvious connection; the proposition appears, not so much contradictory, as irrelevant and nonsensical. When we reflect a little, we see that he means to describe the influences of tropical heat in debilitating the energies of men, and so preparing them for political slavery.

'The gentleman with *the foolish teeth*,' is an irrelevance, but the author's intention is plain.

A man shipwrecked on an unknown coast, coming to a dead body hanging on a gibbet, is said to have expressed his thankfulness that he was in a civilized country.

Carlyle, speaking of the Salzburg country, says—'an extensive Crypto-Protestantism lodging, under the simple slouch-hats, in the remote valleys there. Protestantism peaceably kept concealed, hurting nobody; wholesomely forwarding the wooden-clock manufacture, and arable or grazier husbandries, of those poor people.' The insinuation is that their simple and industrious ways grew out of their attachment to the Protestant creed.

4. Allied to the epigram in effect is the turning of a familiar saying into some contradictory or unexpected shape.

We suffer a momentary surprise from the saying of Horace Walpole—'*Summer* has set in with its usual severity'; the fact being that the early so-called summer months contain much cold weather.

'Do unto others as ye would *not* that they should do unto you'—a surprise, intended for irony.

'The survival of the *unfittest*.'

'He has returned to his first *hate*.'

'All men are born *unequal*;' a parody and contradiction of the American declaration of the rights of man.

There are many modes of turning the passage—'Conscience does make cowards of us all': 'custom doth make dotards of us all'; 'sickness makes scoundrels of us all'.

To set forth the requisites of a good librarian, it was said—'The librarian who reads is lost'; an epigrammatic adaptation of the old adage—'The woman who hesitates is lost'.

One of Gibbon's characteristic forms of epigram is shown in his saying—'The *choice* of the *enemies* of Rome was decided by the legislative authority'—to signify the power of declaring war.

In Kinglake's History we have this passage—'In the eyes of the Czar, Lord Stratford's way of keeping *himself eternally in the right* and eternally moderate was the mere contrivance, the inverted Jesuitism, of a man resolved to *do good that evil might come*—resolved to be forbearing and just for the sake of doing a harm to the church'.

We might invert Spenser's designation of the old English, and call it 'the well of English *unpurified*'.

It was remarked sarcastically of someone, remarkable for propriety—'He has not a redeeming vice'.

George III. said to one that came late and quoted the saying, 'Better late than never,' that he would have the proverb, 'Better never than late'.

5. A mild form of the shock of Epigram is seen in the use of the Arrestive conjunctions.

'We hate the sin, *but* pity the sinner.' 'The world will tolerate many vices, *but* not their diminutives.'

Though deep, yet clear; though gentle, yet not dull.

6. The play upon words is carried to an extreme in the *Paronomasia*, or Pun.

The pun is not a genuine form of Epigram, although based upon the same foundation of verbal ambiguity. Any one, in a burst of enjoyment, shouting, 'This is *life*,' exemplifies the epigram of intensity. But when, in answer to the question, 'Is life worth living?' the reply is, 'That depends on the *liver*,' there is a pun upon the two wholly unconnected meanings of the word—the verbal noun from 'live,' and the name of an organ of the human body.

Punning upon proper names is common. *Æschylus* plays upon the name of Helen, as signifying to take away or destroy. Peter is the same as rock; hence the saying, 'Thou art *Peter*; and on this *rock* will I build my church'.

'Home-keeping youth have ever *homely* wits,' is something between an epigram and a pun. There is a certain connection in the two uses of home, which would be wanting in the typical pun.

The pun illustrates nothing, conveys no truth in more impressive form; it belongs simply to the exertion of ingenuity to cause admiration and surprise. Hence, apart from conversation, it is nowadays mostly confined to comic writing. For example, in Hood—

Ben Battle was a soldier bold,
And used to war's alarms,
But a cannon-ball shot off his legs,
So he laid down his *arms*.

Or—

The parson *told* the sexton, and the sexton *toll*ed the bell.

But in our older literature it was quite common. In Shakespeare it is abundant, in tragic as well as in comic writing; and even Milton occasionally uses it.

The *Conundrum* carries out, to the utmost limits, the play of cross-purposes with words.

7. The legitimate scope of the Epigram in composition follows from its characteristics.

Like all strong effects, the figure is liable to abuse. Its value consists in calling attention to important meanings, and in helping to fix these in the memory.

The figure also furnishes the pleasure derived from suggestion, seeing that the hidden meaning is left for the hearer or reader to detect. And in addition, it is often a powerful means of condensation.

On the other hand, the stimulus is attended with fatigue and loss of power on the whole; while the emphasis placed on some one circumstance may violate proportion.

All this is on the most favourable suppositions; namely, that the word-play is needed for the occasion, and that the double meaning is readily got at, and serves to bring out the intended truth.

Milton's epigram on the leader of the Satanic host—'by *merit* raised to that *bad eminence*'—takes an undue liberty with the word 'merit,' which should signify powers employed so as to command approbation. We must regard such an epigram as a poetic licence; its justification depends on its being very pointed and illustrative.

The Socratic 'ignorance,' on its first enunciation by the philosopher, was a power over men's minds, and in the direction then most needed. All modern imitations and repetitions of the thought are of value only as personal sarcasms.

'Another such victory, and we are undone,' is both epigrammatic and terse. The intention readily discloses itself, and the regular meaning of the word 'victory' is not sacrificed to licence.

'Beware the *fury* of a *patient* man,' says Dryden; an unexceptionable employment of the form of epigram. It serves its purpose in awakening attention; and the true meaning is within reach of a moment's reflection.

'A favourite has no friend' (Gray) is a delicate reproof of the weakness and insufficiency of favouritism.

The moral epigrams of the same author have the exaggeration permitted to the moralizing strain, and are not open to cavil.

How low, how little, are the proud,
How indigent the great.

'The right divine of kings to govern wrong' is an effective pun upon the word 'right'; the sentiment could not be more tersely given.

'Not less alone than when alone' is not remarkably illustrative.

'Dark with excess of bright' has been found a serviceable saying; there is an occasional literality in its application; and it can be turned to a variety of uses.

'Like, but oh! how different' may strike us when first said. As with

the saying 'Another and the same,' it fails to give point, for the reason that agreement in difference is the rule in nature.

'He never wrote because he had *to say something*, but because he had *something to say*.' A very forcible epigrammatic contrast, bringing out an important principle.

Shelley has this—

The bright chains
Eat with their *burning cold* into my bones.

'Piercing cold' would serve as well.

Horace thus expresses the intellectual influence of Greece over Rome—

*Græcia capta ferum victorem cepit et artes
Intulit agresti Latio.*

This is imitated by Pope, very imperfectly, in the lines—

We conquer'd France, but felt our captive's charms ;
Her arts victorious triumph'd o'er our arms.

Horace has all the force of brevity and suggestiveness ; whereas Pope rather explains the epigram, and so destroys its effect.

The power of the Epigram for suggesting very forcibly what would be weakened by fuller expression, is seen in such an instance as this from Pope :

One from all Grub-street will my fame defend,
And *more abusive*, calls himself my friend.

To sit thus, stand thus, see and be seen,
At the proper place in the proper minute,
And die away the life between. (Browning.)

A forcible expression of the lifelessness of mere conventional propriety, arresting attention and expressing contempt.

Wordsworth closes a poem on Burns, after speaking of his frailties and confessing the common weaknesses of mankind, with the words—

The best of what we do and are,
Just God, *forgive*.

Compare Tennyson's expression of the same thought—

Forgive what seem'd my sin in me ;
What seem'd my worth since I began :
For merit lives from man to man,
And not from man, O Lord, to thee.

These examples show that the epigram may be used with effect in the gravest writing.

THE CONDENSED SENTENCE.

1. The Condensed Sentence is an artificial abbreviation of the structure, apparently involving impropriety or incongruity.

'Brutus instituted *liberty* and the *consulship*.' Properly, the verb 'instituted' applies only to 'the consulship,' and we should say, 'won liberty for the State and instituted the

consulship'. But by bringing the two objects under one verb we indicate an important connexion, and call special attention to it by the seeming impropriety.

'Smelling of musk and of insolence' (Tennyson) is a conjunction of words at first sight incongruous, and demanding separate statements—'smelling of musk and exhibiting insolence'; but the apparent incongruity calls attention to a connexion in the things spoken of.

Gibbon has such examples as these—Spain was 'exhausted by the abuse of her strength, by America and by superstition'. 'The system of Augustus was adopted by the *fears* and the *vices* of his successors.' 'The Caledonians were indebted for their independence to their *poverty* no less than to their *valour*.' 'Of the nineteen tyrants who started up under the reign of Gallienus, there was not one who *enjoyed* a life of peace or a natural death.'

In these examples, one verb is connected with two or more subjects, objects or adverbial phrases, whereas a different verb should properly be supplied to each. In other cases, the incongruity lies only in bringing together, in one enumeration, things so different that they would naturally receive distinct statement. Thus: 'Proselytes and gold mines were sought with equal ardour' (Macaulay). 'Sought' is perfectly appropriate to both; yet to speak of seeking proselytes and gold mines involves an incongruous conjunction of ideas; these being such as would ordinarily be put into distinct clauses or sentences. 'The pious youth sought in the palace of Constantinople an orthodox baptism, a noble wife and the alliance of the Emperor Justin' (Gibbon).

'There used to be in Paris, under the ancient regime, a few women of brilliant talents, who *violated all the common duties of life, and gave very pleasant little suppers*. Among these *supped and sinned* Madame D'Epinay.'

'Inflamed with *bad passions and worse whisky*.'

2. The Condensed Sentence, being closely allied to the Epigram, is subject to the same limitations.

Like the Epigram, the Condensed Sentence is largely used for comic effect. Thus: 'Some killed partridges, others time only'. 'She did not return to herself or her needle for a month afterwards.'

Thackeray uses the construction abundantly for this purpose. 'He died full of honours and of an aspic of plovers' eggs.' 'I found you had gone to cultivate matrimony and your estate in the country.'

Dickens employs it in ways still more broadly comic, as in this instance: 'She dropped a tear and her pocket handkerchief'.

Pope has examples like this—

Here thou, great Anna, whom three realms obey,
Dost sometimes counsel take, and sometimes tea.

But the Condensed Sentence is also frequently used, with good effect, in serious composition; only, as with all pungent effects, it

must not be overdone. Gibbon, as we have seen, often employs it; and so does Macaulay. Tennyson occasionally uses it—

Heal'd thy hurt and heart with unguent and caress

Behind him rose a shadow and a shriek.

The moment and the vessel passed.

3. The profuse employment of such effects as the Epigram and the Condensed Sentence, together with Antithesis and Balance, constitutes what is called the Pointed Style.

It is also called 'epigrammatic'. The French excel in it. It is seen in Dryden, Pope, Junius, Emerson. The excess of the quality in Tacitus, Lucan and Seneca is usually identified with the decline of Latin literature.

INNUENDO.

1. Implying, or suggesting, instead of stating plainly, often increases the effect of what is intended to give either pain or pleasure. This is Innuendo, or Insinuation.

Sydney Smith said of a book he was reading—'I sincerely hope it will improve'. The suggested meaning was that the book, so far as he had read it, was bad or indifferent. This is not actually said.

Sir William Temple, when in ill health, said 'he did not consult physicians, for he hoped to *die without them*'—a severe innuendo on medical men.

Mark Twain relates how, when travelling in the company of German people, he began to talk private matters to his American companion, who became nervous and said: '*Speak in German; these Germans may understand English*'.

'Guard us from the evil one, and from metaphors,' is Heine's way of expressing the mischief of using metaphors in reasoning. The innuendo is here an application of the Condensed Sentence.

It was said of Brougham by a great lawyer—'If he knew a little law, he would know somewhat of everything'. To assume his ignorance of his own profession, insinuated doubt of his other acquisitions, even while seeming to admit them.

Some one has remarked *apropos* of a writer deemed obscure, though eloquent—'I prefer a doctrine that I can only understand to one that I can only admire'.

Innuendo is what is termed Suggestiveness carried to the pitch of Figure. What it does is merely to keep the main purpose out of

view, so as to attain it better. Euphemism is a special application of the figure.

The other devices employed are very various. An idea may be simply taken for granted; as when Addison asks every man that complained of the increased price of the *Spectator* to consider 'whether it is not better for him to be half a year behindhand with the fashionable and polite part of the world' (when he could have the completed volume at the old price) 'than strain himself beyond his circumstances'—an assumption that the complaints arose from the inability of people of fashion and consequence to pay the price.

There may be an implied comparison or contrast. 'It is curious,' says Heine, 'that the three greatest adversaries of Napoleon have all of them ended miserably. Castlereagh cut his own throat; Louis the Eighteenth rotted upon his throne; and Professor Saalfeld is still a Professor at Göttingen'—that University being regarded as a seat of pedantry. So, in Pope's reference to a literary opponent—

Yet then did Dennis rave in furious fret;
I never answered—I was not in debt.

Sometimes an effect is stated, while the cause is left for the reader to infer. When a lady is called 'venerable' or 'experienced,' it is implied that these are effects of age.

Again, a remark may apparently be irrelevant, yet express an important meaning. The Condensed Sentence is often turned to account in this way. Fuller said of Camden the antiquarian: 'He had a number of coins of the Roman Emperors, and a good many more of the later English kings'.

2. Innuendo is largely used for effects of ludicrous depreciation, but may be employed in any case where open declaration of the main purpose is to be avoided. It is subject to the same limitations as Epigram.

In vituperation, Innuendo is of advantage as giving no direct ground of reply. It is often used for effects of pure humour. In paying a compliment, also, it avoids the more offensive forms of direct flattery. Besides, as in Epigram, the exercise of the hearer's or reader's ingenuity, if not overdone, is pleasing in itself.

IRONY.

1. Irony consists in stating the contrary of what is meant, there being something in the tone or the manner to show the speaker's real drift.

Job's address to his friends is ironical: 'No doubt but ye are the people, and wisdom shall die with you'. So, also, are the words of Elijah to the prophets of Baal: 'Cry aloud,

for he is a god; either he is talking, or he is pursuing, or he is in a journey, or peradventure he sleepeth, and must be awaked'.

The ironical address is a powerful weapon of vituperation: like Innuendo, it embarrasses an opponent by giving no opening for reply.

Bentham, in his attacks upon the English Law, constantly describes it as our 'matchless constitution'.

Locke, in arguing against innate ideas, indulges in strokes of Irony, such as this: 'If ideas were innate, it would save much trouble to many worthy persons'.

The Mark Antony oration is full of ironical effects. Such is the reiteration of 'honourable men,' applied to the murderers of Cæsar.

There is a delicate stroke of irony in Sir G. C. Lewis's remark on the pretended antiquity of the Babylonian Astronomy. 'The story of the Astronomical observations, extending over 31,000 years, sent from Babylon to Aristotle, *would be a conclusive proof of the antiquity of the Chaldean Astronomy, if it were true.*' The irony consists in seeming to accept the enormous allegation, with merely the *slight reservation*, 'if it were true'.

As with Allegory, the difficulty of making Irony effective is very much increased, when the attempt is made to sustain it through a long passage. It is then especially that freshness in the matter and appropriateness in the application are called for.

In the *Spectator*, No. 239, there is an example of sustained Irony on the subject of various kinds of Argument. There is the way of confuting an antagonist by knocking him down; the *ultima ratio regum*—convincing by dint of sword; the most notable way of managing a controversy—arguing by torture; and another way of reasoning, which seldom fails—convincing a man by ready money. These are expounded with consistent seriousness, and with variety of applications.

There is sustained irony in Swift's master-pieces of Allegory—Gulliver, the Tale of a Tub and the Battle of the Books.

Take the following example from Gulliver:—

A strange effect of narrow principles and short views! that a prince, possessed of every quality which procures veneration, love and esteem; of great parts and profound learning, endowed with admirable talents for government, and almost adored by his subjects, should from a *nice unnecessary scruple* whereof in Europe we can have no conception, let slip an opportunity put into his hands that would have made him absolute master of the lives, the liberties, and the fortunes of his people. Neither do I say this with the least intention to detract from the many virtues of that excellent king, whose character I am sensible will on this account be very much lessened in the opinion of an English reader; but I take this defect among them to have risen from their ignorance, by not having hitherto reduced politics into a science, as the more acute wits of Europe have done. For I remember very well in a discourse one day with the

king, when I happened to say there were several thousand books among us written upon the art of government, it gave him (directly contrary to my intention) a very mean opinion of our understandings.

Both Innuendo and Irony are happily combined in this passage; and the Gulliver contains much more to the same effect. The vituperative purpose is apparent, while no direct accusation is made.

It is sustained Irony that constitutes a great part of the more direct satire in Swift's other works; such as his *Directions to Servants* and *An Argument to prove that the Abolishing of Christianity in England may, as Things now stand, be attended with some Inconveniences, and perhaps not produce those many good Effects proposed thereby*. The latter title is ironical.

The Socratic Irony consisted in an affectation of ignorance and a desire to be informed; but it was generally meant to be taken seriously by the hearer, at least at the beginning of a discussion.

From the effectiveness of the instrument, we are accustomed to the habitual employment of numerous common-places of Irony: 'It never entered into his wise head,' 'so great a master,' 'a superior person,' 'how very kind'.

INTERROGATION.

1. With a view to impressiveness, we often employ the form of Interrogation, without meaning to put an actual question.

When we are asked a question, we are under the necessity of attending, in order to give an answer; and hence the interrogatory form is often made use of, although an answer is not expected.

Interrogation is a figure widely employed, and for purposes quite distinct from each other. In classifying the kinds, we may begin with those that assist the understanding chiefly.

2. The form of a question may be employed to call attention to an important statement.

One case is where the question is equivalent to a conditional clause. 'Is any among you afflicted? let him pray. Is any merry? let him sing psalms.' This is only a more forcible way of saying, 'If there is any afflicted'. So again: 'Seest thou a man wise in his own conceit? there is more hope of a fool than of him'. Bunyan's rhyming introduction to the *Pilgrim's Progress* ends with a series of such questions, beginning—

Wouldst thou divest thyself from melancholy ?
 Wouldst thou be pleasant, yet be far from folly ?

the answer being finally given thus—

O then come hither

And lay my book, thy head and heart together.

So again—

Is any sick ? the Man of Ross relieves,
 Prescribes, attends, the med'cine makes and gives.

Or, the question may rouse interest in the statement that is to be given in reply. 'What shall one then answer the messengers of the nation ? That the Lord hath founded Zion, and the poor of His people shall trust in it.' So, in the following from Pope—

What makes all physical or moral ill ?
 There deviates Nature, and here wanders Will.

With every pleasing, every prudent part,
 Say, what can Chloe want ? She wants a heart.

'What is the world in the high scale of the Almighty's workmanship ? A mere shred, which, though scattered into nothing, would leave the universe of God one entire scene of greatness and of majesty'. (Chalmers.)

In such cases, the power of the Interrogation depends on the skill displayed in so shaping the question as to awaken interest in the answer.

Again, it is a well-known device in Exposition to put a difficulty in the form of a question, to arouse attention, before giving the solution.

Why has not man a microscopic eye ?
 For this plain reason, man is not a fly.

'The island of Délos was the accredited birth-place of Apollo, and is also the place in which he chiefly delights, where the great and brilliant Ionic festival is periodically convened in his honour. Yet it is a rock, narrow, barren and uninviting : *how came so glorious a privilege to be awarded to it ? This the poet takes upon himself to explain.*

Paley starts the chief enquiry in *Morals*, with the interrogation—Why am I obliged to keep my word ? This has the further emphasis of embodying a general truth in a specific example.

The catechetical form of instruction is conceived with the view of awakening attention. Its value has been very much weakened by the practice of expounding a whole system of doctrinal truths under the form of question and answer. The proper plan, in most cases, is to enunciate the leading truths in the direct form, and to employ interrogatives to fasten attention upon important points that might escape notice. Thus, in the teaching of the Commandments, it is needless to preface them successively with a question—What is the First Commandment ? It is in the attempt to analyze each into its component parts, that the form is of use,—What is required—What is forbidden—in the First Commandment ?

Bentham exemplifies the power of the catechetical method in his Parliamentary Reform Catechism. His first question is—

What are the *ends* of our Parliamentary system?

Answer—Many might be mentioned; but they come under one or other of three expressions, but chiefly (1) securing the greatest amount of endowments or elements of aptitude on the part of the members.

Then follows Question 2—What are these endowments or elements of aptitude? The answer turns on the word 'appropriate,' applied to the virtues of probity, intellect and activity.

Question 3 is a demand for the meaning of this all-important term 'appropriate,' to which an answer is given.

Question 4 pursues the enquiry by asking what the word means as applied to *probity*.

Question 5 asks the same with reference to *intellectual aptitude*; and Question 6 makes a similar demand with reference to *active talent*.

If the Westminster Catechism had followed this plan, the first question—'What is the chief end of man?—Man's chief end is to glorify God, and to enjoy Him for ever,' would have been followed by the third—'What is God?' and then by a further question—'What is meant by *glorifying* God?'

In the present class of interrogations, it is expected that an answer will be returned. In those that follow, the answer is oftenest dispensed with, and is never essential to the effect.

3. Doubt, difficulty and uncertainty that cannot be easily removed, may be given by means of an Interrogation.

The writer may mean that a point is insoluble, while himself having some obvious leaning.

This supernatural soliciting
 Cannot be ill; cannot be good :—If ill,
 Why hath it given me earnest of success,
 Commencing in a truth? I am thane of Cawdor:
 If good, why do I yield to that suggestion
 Whose horrid image doth unfix my hair,
 And make my seated heart knock at my ribs,
 Against the use of nature?

So, in *In Memoriam*—

When Lazarus left his charnel-cave,
 And home to Mary's house returned,
 Was this demanded,—if he yearned
 To hear her weeping by his grave?

Wonder may also be thus expressed: 'But will God indeed dwell on the earth? Behold, the heaven and heaven of heavens cannot contain thee; how much less this house that I have builded?'

And is this Yarrow?—this the stream
Of which my fancy cherished,
So faithfully, a waking dream?
An image that hath perished!

Hast thou then survived—
Mild offspring of infirm humanity,
Meek infant?

Allied to these cases is the way of suggesting a fanciful idea by a question.

O cuckoo, shall I call thee bird,
Or but a wandering voice?

4. An indisputable statement may receive emphasis by the form of a question.

'Where is the evidence to support so monstrous a proposition?' It is taken for granted that the answer must be 'Nowhere,' and the question is accordingly left without an answer being so much as attempted. The effect of Interrogation so used is to suggest that the speaker's position is unassailable. Hence it must be reserved for cases where the arguments are of the strongest kind.

There is needed a certain elevation, or at least vivacity, in the subject to justify this form of Interrogation. Moreover, the point so expressed must not be absolutely self-evident or a mere commonplace, else it tends to make the question ridiculous.

Replying to the objection against Political Economy, that it contains errors, Bailey puts the following interrogations: 'Where is the science concerned with events, material or mental, that has not had to struggle through errors of the grossest character? Is it chemistry? look to the doctrine of absolute levity. Is it natural philosophy? look to nature's horror of a vacuum. Is it astronomy? look to the immense blunder of placing the earth in the centre of the solar system, and even of the universe.'

An argument is often pressed home with such forms as, 'How can he say?' 'Do you mean to affirm?' 'Is this true or no?'

'The body is not one member, but many. If the foot shall say, Because I am not the hand, I am not of the body; is it therefore not of the body? And if the ear shall say, Because I am not the eye, I am not of the body; is it therefore not of the body? If the whole body were an eye, where were the hearing? If the whole were hearing, where were the smelling?'

Often such an argumentative interrogation is employed to bring out some important fact that an opponent's arguments or conduct are assumed to deny. Thus Shylock, defending his desire for revenge, asks: 'Hath not a Jew eyes? hath not a Jew hands, organs,

dimensions, senses, affections, passions? . . . If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge?'

One of the most frequent applications of the form is to express very strongly what is impossible or incredible. 'But who can turn the stream of destiny?' is more powerful than the strongest expression put as an assertion. The 38th chapter of Job contains a series of interrogations, many of them of this nature.

Breathes there the man, with soul so dead,
Who never to himself hath said,

This is my own, my native land?

'If liberty,' says Hall in his peroration on the Threatened Invasion, 'after being extinguished on the Continent, is suffered to expire here, whence is it ever to emerge in the midst of that thick night that will invest it?' This, as it were, throws on the hearers the burden of answering a question that he knows they cannot answer.

While in this class of Interrogations the question is generally left unanswered, occasionally an answer is given corresponding to the strength of the question. 'Who can bring a clean thing out of an unclean? *Not one.*' The answer may be so shaped as to add to the effect:

What can ennoble sots, or slaves, or cowards?
Alas! not all the blood of all the Howards.

In general, the answer is better omitted, unless some additional effect can be given by it.

5. In venting intense emotion, the figure is often found efficacious.

It is so employed with effect in Chatham's famous passage on the Indians.

'Is not this great Babylon, that I have built for the house of the kingdom by the might of my power, and for the honour of my majesty?'—a strong utterance of pride or self-complacency. 'What shall we then say to these things?'

It is as an utterance of strong feeling, dramatically represented, that the following is to be understood: 'Who is she that looketh forth as the morning, fair as the moon, clear as the sun, and terrible as an army with banners?'

The sense of desolation may take the interrogative form—

Where, Corinth, are thy glories now,
Thy ancient wealth, thy castled brow,
Thy solemn fanes, thy halls of state,
Thy high-born dames, thy crowded gate?

Indignation or scorn is thus expressed—

Clara, Clara Vere de Vere,
If Time be heavy on your hands,

Are there no beggars at your gate,
Nor any poor about your lands ?

So in the familiar form : ' Where are your manners ?'

The fitness of the interrogatory form to express deep feeling may be seen in the tendency of persons under strong excitement to fall into a series of questions addressed to no person in particular, and hardly expected to be answered. *

The force of the figure is attested by its effect in Comic writing. Peter Pindar, in giving Boswell's imitation of animals at the theatre, and noting his failure, when, from the cow, he passed to the jack-ass and the calf, asks—

But who, alas, in all things can be great ?

From the examples it will be seen how largely the figure is employed in the Old and New Testaments for elevation. It was also fully developed in the Greek classics, especially in Oratory. Thus in Demosthenes : ' But what is the condition of Thessaly ? Has he (Philip) not taken away her constitution and her cities, and established tetrarchies, to parcel her out, not only by cities, but by provinces, for subjection ? Does he not expressly write in his epistles—I am at peace with those that are willing to obey me ?'

EXCLAMATION.

1. Under sudden or intense emotion, our language becomes abrupt, inverted or elliptical. This is called Exclamation.

As the full compliance with the usual forms of speech needs a certain degree of coolness or composure, the failing to do so becomes a token of passion or excitement.

The principal varieties of the Exclamation may be grouped thus: beginning with those that involve the greatest deviations from ordinary language.

(1.) The interjection is a word having for its end to give utterance to some strong feeling—Oh, bah, hurrah, alas, zounds. The cheers, hisses and groans called forth by a public speaker are of a like nature. This is the extreme expression of the tendency to depart from the ordinary forms of the language, under the influence of strong feeling.

(2.) Words with meaning may be employed in the manner of the interjection; that is, a word or phrase expressing the idea that

causes the feeling may be uttered without any sentence structure. Such words are often accompanied by interjections.

'Dead, long dead, long dead !' 'Me miserable !' 'O insupportable ! O heavy hour !' 'How do you, Cassio ? O, a chair ! a chair !' 'That it should come to this !' 'O the depth of the riches both of the wisdom and knowledge of God !'

'O, my cousin, shallow-hearted ! O my Amy, mine no more !
O the dreary, dreary moorland ! O the barren, barren shore !
Ungenerous, dishonourable, base,
Presumptuous ! Trusted as he was with her,
The sole succeder to their wealth, their lands !

(3.) A feeling may be better defined by naming the object, together with an interjection characterizing the feeling. For example, strong desire—

Oh for a lodge in some vast wilderness !
O that this too, too solid flesh would melt !
And ah for a man to arise in me,
That the man I am may cease to be !

So with grief—

Alas for her that met me,
That heard me softly call !

And rejoicing—

Hurrah ! hurrah ! for Ivry, and Henry of Navarre !

(4.) An ellipsis in a sentence otherwise grammatically complete may have the effect of exclamation. This applies especially to the ellipsis of a verb—

O not for thee the glow, the bloom,
Who changest not in any gale !

I to cry out on pride
Who have won her favour !

When the ellipsis is carried further, it approaches the second class above specified. 'A horse ! a horse ! my kingdom for a horse !' 'Peace, ho ! no outrage : peace !'

Late, late, so late ! and dark the night and chill.
Off weight—nor press on weight !—away
Dark thoughts !—they came, but not to stay.

(5.) Expressions of wonder and admiration have a special inverted form of sentence, with *how*, *what*, &c.

'How beautiful upon the mountains are the feet of him that bringeth good tidings !' 'Oh what a fall was there !'

How weary, stale, flat and unprofitable,
Seem to me all the uses of this world !

'How are the mighty fallen, and the weapons of war perished !'

How pure at heart and sound in head,
 With *what* divine affections bold,
 Should be the man whose thought would hold
 An hour's communion with the dead !

In the most of these instances, the omission of the verb would add to the expressiveness of the figure : 'The mighty, how fallen !'

An extreme or incredible statement may be disposed of by an Exclamation as well as by an Interrogation. A writer, refuting a peculiar doctrine as to the judgment of distance in birds, exclaims—
 'Think of the eagle learning distance by touch !'

As the figure thus varies according to the intensity of the feeling, the law of its employment must be to suit the degree to the occasion. In general, it should be used sparingly, as being a figure of intensity.

APOSTROPHE—VISION.

1. Under great intensity of emotion, we may address the absent as if present. The effect depends on a law of the mind, that emotion gives greater vividness to our conceptions. This is the figure named Apostrophe.

Here is Ben Jonson's apostrophe to Shakespeare dead—

Soul of the age !
 The applause, delight, the wonder of our stage !
 My Shakespeare rise !

Lady Macbeth, on the eve of Duncan's murder, bursts out—

Come, you spirits
 That tend on mortal thoughts, unsex me here.

Gray ('Progress of Poesy'), in the transition from Dryden to himself, thus apostrophizes—

Oh Lyre divine, what daring Spirit
 Wakes thee now !

Byron says (of Greece)—

Shrine of the mighty ! can it be
 That this is all remains of thee ?

What is addressed may be either a person, an inanimate object or an abstraction. To justify the use of the Figure, there must be not only emotion, but also elevation of thought and language. In the following instance from Pope, neither the strength of feeling nor the elevation of language is adequate.

How instinct varies in the grovelling swine,
Compared, half reas'ning elephant, with thine !

In another instance, from the same poet, the feeling is strong enough, but a jar is introduced by the familiar address with 'you,' instead of the more elevated 'thou'.

O Death, all-eloquent ! you only prove
What dust we dote on, when 'tis man we love.

The use of the Figure is mostly confined to poetry and poetical prose, including the highest flights of oratory. Appropriate examples, expressing deep feeling and sustained by elevated and harmonious language, occur in 'In Memoriam'. In Campbell's 'Pleasures of Hope,' there is a series of very effective Apostrophes on the subject of Poland, addressed to Truth, the Polish warriors, Heaven, Vengeance, the Spirits of dead heroes, Poland herself, her oppressors, and tyrants in general.

In the poetry of the Bible, the figure is abundant. For example—'Awake, awake ; put on thy strength, O Zion ; put on thy beautiful garments, O Jerusalem, the holy city'. The address to the King of Babylon in Isaiah 14th is a sustained apostrophe.

In oratory, the figure is more rarely used, since only very strong feeling can justify it. Robert Hall thus closes a passage on the miseries of the wounded in war : 'Unhappy man ! and must you be swept into the grave, unnoticed and unnumbered, and no friendly tear be shed for your sufferings, or mingled with your dust ?'

The frequent employment of the Apostrophe for comic effects is connected with the production of the ludicrous by degrading what is lofty. See THE EMOTIONAL QUALITIES OF STYLE—*Humour*.

2. VISION is allied to Apostrophe, and consists in the vivid representation of the absent as if present to the senses.

The degrees of this Figure vary. The historical present is an example of it in its lowest gradation. Such an instance as Byron's 'Gladiator' exemplifies the highest forms, for which a strong emotion is required.

Hamlet's 'Look on this picture, and on this,' is a case of Vision.

Campbell's 'Last Man' furnishes an example, beginning—

I saw a vision in my sleep,
That gave my spirit strength to sweep
 Adown the gulf of time !
I saw the last of human mould
That shall Creation's death behold,
 As Adam saw her prime.

In Tennyson's Ode on the Death of the Duke of Wellington, the mode of introducing Nelson is of the nature of Vision. So with the dramatic dialogue in Isaiah 63rd.

A magnificent use of Vision, combined with an Apostrophe to departed heroes, is contained in the peroration of Robert Hall's Sermon on 'The Sentiments proper to the present Crisis,' 1803.

HYPERBOLE.

1. Hyperbole is an effect gained by magnifying things beyond their natural bounds.

When an object pleases greatly, in consequence of certain qualities, we are willing to purchase an addition to the pleasure, by raising or intensifying the verbal description of those qualities. This is Hyperbole, or exaggeration used for effect in style. The essential conditions are—(1) that the pleasure be marked and decided; (2) that the departure from truth does not shock our sense of the truthful; (3) that the language used be able to sustain the emotional interest.

(1.) Under any strong passion—as Love, Hatred, Fear—we magnify the object of the passion. Love and admiration extol their objects beyond the bounds of reality. Hence, to exaggerate is necessary to the dramatic portraiture of high passions. Without strong feeling of some kind, it is not true hyperbole, but meaningless exaggeration. But the strength of the feeling that justifies the hyperbole will differ with different individuals. The feelings of Wordsworth might bear him out in the following language with reference to a spring day—

One moment now may give us more
Than fifty years of reason.

Or this—

One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can.

average mind is unable to cope with such extravagance.

(2.) In regard to the second condition, the circumstances vary. The exaggeration may be dictated solely by the feelings, and may palpably and purposely outstrip the facts. Such are the fancies of love, the intense expression of hatred, and the wilder outbursts of the ludicrous. On the other hand, there are instances where the semblance of truth enters into the effect. Both cases will receive illustration in what follows.

(3.) One of the most notable circumstances connected with hyperbole is the scope given for lofty and original diction. In order that a poet

may exert all his powers of invention and expression, he needs a subject to call them forth. This is not often supplied by the matter-of-fact world, and has to be sought in high passions and elevated ideals. Originality of language enables us to bear with hyperboles, as well as with other imaginative effects. This is the distinction of Shakespeare and the greatest poets of all ages. It is then properly a feast of language.

In examining hyperboles, we are to test them by the fulfilment of those three conditions, and especially the last. To begin with a Shakespearean example—

Not in the legions
Of horrid hell can come a devil more damned
In evils, to top Macbeth.

The departure from truth is here considerable, but still allowable in poetry, if the other conditions hold. Now the passion appealed to,—namely, indignation and hatred,—is one of our master passions, and is here represented at its utmost pitch. Although the reference to hell is not very original, it is so powerfully worded, and so grand in its flow of melody, that the passage is permanently affecting.

I was all ear
And took in strains that might create a soul
Under the ribs of Death.

This, from *Comus*, is also a great departure from literality, but not too great, provided it can be redeemed by feeling and by language. Now, the emotion is the pleasure of music, a great pleasure to a few, but not a first-class emotion in men generally, like Anger and Love. The redeeming circumstance is the originality and grandeur of the comparison, which survives among the literary treasures of our language.

A day in thy courts is better than a thousand.

Without pretending to weigh the literal accuracy of this expression, we consider it to be justified by the character and intensity of the religious emotion.

Lady Macbeth's agonies of remorse at last inspire our pity; and we are touched with the pathos, as well as the language of her exclamation—'All the perfumes of Arabia will not sweeten this little hand'.

John Wesley spoke of 'that execrable sum of all villainies, commonly called, The Slave Trade'. Our feelings go along with this strong language.

The next examples will show the limits to exaggeration arising out of regard to the facts.

Take this from Shelley—

Two hours, whose mighty circle did embrace
More time than might make grey the infant world.

This enormous exaggeration describes the slowness of time's passage, as it occasionally appears in a dream, and is not more than is atoned for by the originality of the expression. In the following, on the

effect that battling for liberty has on those that have died in the cause, the grandeur of the emotion dispenses with closeness to fact—

Their bones in the grave will start and move,
When they hear the voices of those they love,
Most loud in the holy combat above.

All that we look for here is a pleasing fancy harmoniously expressed. So in this instance from Campbell, referring to Sir William Wallace—

The sword that seemed fit for archangel to wield,
Was light in his terrible hand.

The same must be said of fancies like the following from Tennyson—

Her fresh and innocent eyes
Had such a star of morning in their blue,
That all neglected places of the field
Broke into nature's music when they saw her.

The idea is harmonious and pleasing; and we do not think of it in relation to actual facts.

Compare Spenser's passage on Una resting—

Her angel's face,
As the great eye of heaven, shyned bright,
And made a sunshine in the shady place.

Reviewing now the occasions of the present figure, we remark that the hyperboles of love are among the most frequent and the most extravagant. Shakespeare's treatment of the passion is sustained by his usual force of language, but often degenerates into mere unredeemed exaggeration, as in *Romeo and Juliet*. It is the strength of the feeling that enables us to bear with the habitual extravagance of lovers; but triviality or commonplace in the language is disenchanting.

A Troubadour poet says of his love—'Paradise, without thee, is imperfect'. Another thinks it unnecessary to take his lady to heaven, seeing that heaven would be nothing without her courtesy and gentleness.

More powerful is Pope's—

Belinda smiled, and all the world was gay.

Or—

Fair tresses man's imperial race ensnare,
And beauty draws us with a single hair.

There is even an approach to truth in the couplet, and the terseness of the language sustains the hyperbole.

In the songs of Burns, the treatment of love is so far kept within bounds, that the power of the language suffices to redeem it. The following is an exception—

To see her is to love her,
And love but her for ever;
For Nature made her what she is,
And never made anither.

There is nothing in the language or in the thought to redeem the extravagance of the two last lines.

The love hyperboles of Tennyson may be seen in abundance in *Maud*. They are often strong ; but they generally retain a slight hold on actual facts, as in this example—

I know the way she went
Home with her maiden posy,
For her feet have touch'd the meadows,
And left the daisies rosy.

A common form of hyperbole is to use extravagant numbers. The most remarkable illustration of this device is in the sufferings of Prometheus, during the three thousand years that he was chained to his rock.

A powerful hyperbole, partly using numbers, was employed by Thiers, with reference to Austria—'Rather than the Austrian flag should float in Milan, I would destroy a hundred constitutions and a hundred religions'. We admire the boldness and grandeur of the conception, and accept it as a proof of the intensity of his hatred and determination.

Tennyson's *In Memoriam* is a sustained hyperbole of combined Affection and Sorrow. As friendship, at its utmost pitch, cannot inspire the same abundance of feeling as the love of the sexes, a much greater effort is necessary to maintain the reader's interest. Part of Shakespeare's Sonnets is also open to the remark.

Grief in itself is a strong feeling, and when combined with love, gives occasion for hyperbole. Hence the justification of the following from Burns—

Eternity will not efface
Those records dear of transports past ;
Thy image at our last embrace ;
Ah ! little thought we 'twas our last !

Grief, patriotic love and religious feeling are combined in the hyperbole of Jeremiah—'Oh that my head were waters, and mine eyes a fountain of tears, that I might weep day and night for the slain of the daughter of my people !'

Exaggeration plays a part in Vituperation, Ridicule and Humour. The emotion underlying these effects is our malignant passion, and is strong enough to endure a high degree of the hyperbolical. All humourists are given to exaggeration ; but their efforts miscarry, if they do not keep within reasonable limits in depreciation ; our enjoyment being enhanced by knowing that the ridicule and raillery are deserved. We readily pardon some excess, if there be originality and power of illustration, as in Sydney Smith.

The sustained hyperboles of Ossian exemplify the abuse of the effect. Equally tiresome, to us at least, is the straining of the figure in Eastern Poetry.

There are two remarkable forms of allowable hyperbole, which are justified by their supposed beneficial consequences. The one is the tendency to excess of compliment in the intercourse of society. To be commended is so agreeable to the object of it, and the opposite is so painful, that, for the sake of maintaining general good feeling, we habitually overstate each other's merits.

The other case is still more peculiar. In prescribing men's duties, the moralists of all ages have set up an ideal far beyond what can be attained; the supposition being that this is necessary in order to secure the utmost amount of actual performance. Hence, the language of Ethics is pervaded by the use of hyperbole, even without poetical originality.

Our pleasure in overstating whatever concerns our feelings, is so great that our ordinary language contains hundreds of hyperboles, which we employ without being tired of the repetition:—'not knowing the right hand from the left'; 'splitting hairs'; 'cheese-parings,' for economy; 'over head and ears'; 'driving a coach and six through an Act of Parliament'; 'a sea of faces'; 'speaking volumes'.

The puffery of wares, and the extravagant encomiums on new inventions, as well as the general disposition to take pretenders at their word, are all illustrative of the cause of success in exaggeration. It is the natural hopefulness of the human mind, the wish to find things better than they are, that lays us open to the influence of optimistic views on all subjects.

CLIMAX.

1. In a discourse addressed to the feelings, the particulars need to be so arranged as to rise in emphasis or intensity to the last.

Whatever the passion appealed to, this rule applies. It grows out of the laws of our sensibility. A small stimulation rouses us when we are fresh; this palls and must be succeeded by a greater, and that again by a still greater. In arranging the programme of amusements, the principle has to be considered.

No matter whether the composition be limited to a sentence, or extend to an entire poem or discourse, the requirement is equally applicable.

The figure was well understood by the ancients; and there is a celebrated example quoted from the oration of Cicero against Verres. 'It is an outrage to bind a Roman citizen; to scourge him is an atrocious crime; to put him to death is almost a parricide; but to crucify him—what shall I call it?'

When the Emotional Qualities are fully explained, the mode of

estimating their degree will be better understood. The present illustration will proceed on the more obvious cases. The instance now quoted from Cicero is in point; we all understand the difference of intensity in the three forms of suffering. Equally plain would be a successive rise in the ordinary kinds of pleasure and good fortune. We know the comparative strength of the epithets—great, grand, magnificent, vast, overpowering, sublime, infinite. We are aware that terseness, as a rule, gives strength, and that to repeat a fact diffusely, after it has been stated shortly, is a loss of power. The examples will show the difficulties that sometimes arise as to the comparative intensity in particular instances.

Hobbes gave a very emphatic delineation of the condition of the savage: 'The life of man solitary, poor, nasty, brutish, and short'. Now, as these epithets refer to different peculiarities, there is no ready means of comparing their strength: 'solitary' and 'poor' are not two degrees of one quality, like 'penury and starvation'. We must find some other means of measuring the relative intensity of the epithets. Now, 'poor' is a comprehensive word, and, properly interpreted, means a great many evils; but it does not at once suggest the concrete instances. 'Solitary' expresses a form of misery, though not always felt as such; there are occasions when solitude is preferred to society. But the three concluding epithets are specific and suggestive; 'nasty' and 'brutish' are very strong, each in its own way; 'short' is also an expressive summary of misery, and is probably the best word to end on. We may, for the sake of exercise, try another order:—'Poor, solitary, brutish, nasty and short'.

The succession 'thought, word and deed' has a propriety in one view, namely, being the order of events; the thought precedes the word, and the word the deed. But, applied as expressing the corruptness of man's nature, which extends to all the three facts, it would be more of a climax if it stood 'deed, word and thought'.

'Stale, flat and unprofitable' would not be a climax, but for the sonorousness of the long word 'unprofitable'.

Carlyle's title—'Heroes, Hero-worship and the Heroic in *Human History*,' would be more emphatic thus: 'Heroes, the Heroic and Hero-worship'. His concluding phrase is enfeebling.

The expression of Richard—'the king's name is a tower of strength,' is in itself energetic from the brevity and the choice of words; but to follow it up with 'which is wanting to the enemy,' is an obvious descent; it is both unnecessary and feeble.

The splendid climax of Chatham on the sacredness of the poor man's cottage is impaired by the addition of a weak clause:—'The wind may blow through it; the storms may enter, the rain may enter, but the King of England cannot enter! All his forces dare not cross the threshold of the ruined tenement'. The climax is completed at 'cannot enter'.

Pope's line in the Atticus passage—

'Willing to wound, and yet afraid to strike'—

may be studied for climax. The point is, which of the two expressions has the more energy; whether the craven fear of striking or the malignant willingness to wound deserves the place of emphasis. It is probably a case of nearly even balance.

'To suckle fools and chronicle small beer' is a climax of degradation and contempt. Yet, although the chronicle of small beer has the crowning insignificance, the suckling of fools is so despicable, that it might claim to be the more powerful.

That strength may arise from Concreteness or Individuality, has been already illustrated (Figures of Similarity). Hence, as pointed out by Campbell, this circumstance may operate in making a climax. 'No man can serve two masters: . . . ye cannot serve God and Mammon.'

Campbell's example is from the Song of Solomon:—'for, lo, the winter is past, the rain is over and gone; the flowers appear on the earth, the time of the singing of birds is come, and the voice of the turtle is heard in our land; the fig-tree putteth forth her green figs, and the vines with the tender grape give a good smell'. The description commences with the generalities, 'winter,' the season of 'rain'; proceeds to specialize the 'flowers,' the 'birds'; and comes at last to individuals, 'the turtle,' 'the fig-tree,' and 'the vine'.

The following passage from Robert Hall is a study of climax:—

'Though it is confessed great and splendid actions are not the ordinary employment of life, but must, from their nature, be reserved for high and eminent occasions; yet that system is essentially defective which leaves no room for their production. They are important, both from their immediate advantage and their remoter influence. They often save, and always illustrate, the age and nation in which they appear. They raise the standard of morals; they arrest the progress of degeneracy; they diffuse a lustre over the path of life; monuments of the greatness of the human soul, they present to the world the august image of virtue in her sublimest form, from which streams of light and glory issue to remote times and ages; while their commemoration, by the pens of historians and poets, awakens in distant bosoms the sparks of kindred excellence.'

There is here a rivalry of two circumstances—utility, comprising solid advantages, and ornament or splendour. The last sentence but one places them in naked juxtaposition: 'They always *save*, and often *illustrate*, the age and nation in which they appear'. In the concluding sentence, the contrasting ideas are expanded. The two first members of the sentence are devoted to the useful function; while the remaining members expand, with Hall's luxuriant phraseology, the ornamental function; as in the phrases—'diffuse a lustre,' 'monuments of the greatness,' 'august image of virtue,' 'streams of light and glory'. It is evident that, in the author's judgment, the ornamental side was most fitted for the climax; and, on such a point, we cannot quote a greater authority.

Even when the interest of composition is sustained by variety of language and of emotional effects, as in alternating sublimity and pathos, the principle of the climax is not dispensed with, in regard to each separate strain.

The consideration of Climax brings into view the very important principle of setting forth what is grand by a gradual approach, that is, by an interposed series. It is impossible to do justice to the greatest objects of human emotion, unless by comparing them with inferior things, in a graduated succession. We reach the highest mountains, by toiling through a number of successive heights, each topping the preceding. The Ocean and the Starry Firmament do not impress us with an adequate sense of their grandeur, from the want of successive steps of approach. We do not appreciate the lofty position occupied by the commander of an army, or by the head of the government, until we learn the official grades that have to be passed through before that is reached.

This is illustrated by Tennyson, in *Guinevere's words*—

The days will grow to weeks, the weeks to months,
The months will add themselves, and make the years,
The years will roll into the centuries,
And mine will ever be a name of scorn.

Burke's peroration, in the impeachment of Warren Hastings, seems intended for a climax, but the gradation is scarcely apparent. 'I impeach him in the name of the Commons of Great Britain in Parliament assembled, whose parliamentary trust he has abused (1). I impeach him in the name of our holy religion, which he has disgraced (2). I impeach him in the name of the English constitution, which he has violated and broken (3). I impeach him in the name of the Indian millions, whom he has sacrificed to injustice (4). I impeach him by the name and by the best rights of human nature, which he has stabbed to the heart' (5). The third sentence should have been second; between the third and fourth there would then have been a natural connexion. The fourth derives its strength from speciality; while the fifth can merit the highest place only by the width of its comprehension, which redeems the abstractness of the subject, 'the rights of human nature'.

As Impressiveness is a quality in compositions addressed to the Understanding, the law of Climax finds a place in these, no less than in such as aim at strictly emotional effects.

The terms 'anti-climax' and 'bathos' are employed to designate the opposite of the climax.

MINOR FIGURES.

Nearly all the Figures above enumerated were known to the ancient Rhetoricians; but in their list was included a large number besides. Of that number, many are wholly insignificant; others are mere repetitions. A few are of sufficient consequence to deserve a brief mention.

Reiteration of words has often a certain figurative force. It was variously named, according to the nature of the repetition. For

example, simple reiteration of the same word was called *Palilogia* or *Anadiplosis*: 'O earth, earth, earth, hear the word of the Lord!' Reiteration at the beginning of successive clauses or sentences was named *Epanaphora*: as when Burke introduces each new charge in his Impeachment of Warren Hastings with the words, 'I impeach him'.* At the end of clauses, the reiteration is called *Antistrophe*: 'Wit is dangerous, eloquence is dangerous, a talent for observation is dangerous, everything is dangerous that has efficacy and vigour for its characteristics'.

In all the forms, the object gained is an increase of Emphasis.

Absence of connecting conjunctions where they might be expected, constitutes *Asyndeton*; as in Cæsar's 'Veni, vidi, vici'. It conduces to energy and vividness.† See Psalm civ., 28-30. The opposite of this Figure is *Polysyndeton*, or excess of connectives, in which increased emphasis is gained by seeming to individualize each particular. It is so characteristic of Tennyson as to be a mannerism. A good example occurs in Romans viii., 38, 39. Milton says of Satan, in his course through Chaos, that he—

pursues his way,
And swims, or sinks, or wades, or creeps, or flies.

Litotes, or *Meiosis*, is a figure of suggestiveness, by which a weaker expression is used, while intended to suggest a stronger to the mind. 'A citizen of no mean city.'

Narcissa's nature, tolerably mild,
To make a wash, would hardly stew a child.

Epanorthosis is the correction of an inadequate expression by one more exact or powerful. 'War is the work, the element, or rather the sport and triumph of death.' 'The defence was obstinate and brave. Brave, did I say? It was worthy of heroes.' The effect is to give a vivid representation of the workings of the speaker's own mind, while at the same time affording scope for a climax.‡

* This is a favourite form with Cicero; for example: 'Sed credunt improbis, credunt turbulentis, credunt suis'. *Die Rhetorik der Griechen und Römer*, by Dr E. Volkman, p. 399.

† An effective example occurs in 'Tam o' Shanter':

The piper loud and louder blew,
The dancers quick and quicker flew,
They reel'd, they set, they cross'd, they cleekit,
Till ilka carlin swat and reekit.

‡ *Ozymoron* was employed to designate the writing of a subject with a predicate in contradiction to it; or when used more loosely, the conjunction of words apparently inconsistent with each other. This effect has already been fully discussed under EPIGRAM.

For a complete enumeration of the Tropes and Figures, as recognized by the ancient Rhetoricians, reference may be made to the work of Dr. Volkman already mentioned—*Die Rhetorik der Griechen und Römer*, §§ 45, 47, 48, 49. Quintilian took objection to the useless multiplication of Figures by many of his predecessors, though even he gives a list of considerable length.

THE INTELLECTUAL QUALITIES OF STYLE.

1. The Qualities of Style are expressed by a great number of epithets, making up our critical vocabulary of praise and dispraise.

In what has been said under Order of Words, Number of Words, Sentence and Paragraph, Figures of Speech, explanations have been afforded of many of the qualities of style. Under Order of Words, we have the distinction between the grammatical, or Direct, and the Inverted style. The reference to the Number of Words determines, on the one hand, the Diffuse or Verbose, and, on the other, the Concise or Terse. The attention paid to the laws of the Sentence and the Paragraph contributes, with other arts, to numerous excellences of style, especially as regards the understanding. Under Figures, a composition abounding in any one individual figure takes its designation from that figure; as Metaphorical, Antithetical, Epigrammatic, Hyperbolic, Climactic, Ironical, Sarcastic, Elliptical. A profusion of figurative language generally gives a composition the names—Figurative, Flowery, Ornate, Imaginative, Illustrative; to which are opposed the Plain, Prosaic, Unfigurative, Dry, Bald.

2. These qualities fall under the two great divisions already indicated. (See FIGURES OF SPEECH.)

They relate, first, to the UNDERSTANDING, or Thought, and second, to FEELING, or the Emotions. The two kinds need to be considered separately.

The proper course of dealing with both sets of qualities, is (1) to define them with precision, and (2) to indicate the arts of producing them.

3. The Qualities relating to the communication of Thought, are those that govern the three forms of Literary Art, named Description, Narration and Exposition.

Each of the forms has laws peculiar to itself. Nevertheless, there are merits common to all, and produced by the same means in all, namely :—

CLEARNESS.

SIMPLICITY, or Intelligibility.

IMPRESSIVENESS.

PICTURESQUENESS.

The intellectual property of style, by pre-eminence, is Clearness. Unless a meaning be given clearly, it is not given at all. There may be a certain amount of effort in grasping the meaning, but, when understood, it ought to be unambiguous and unmistakable. The greater or less ease of comprehension depends upon other causes; as will be shown under the head of Simplicity. A quality distinct from either Clearness or Simplicity is designated by Impressiveness, which trenches on the Emotional Qualities, but is here viewed as an aid to the understanding. Picturesqueness comes even nearer the Emotions.

Much has already been advanced to elucidate these qualities and to point out the means of attaining them. Under Order of Words, Number of Words, the Sentence and the Paragraph, and Figures of Speech, have been indicated numerous devices for securing all three effects.

At various points of the exposition, important principles have been brought into view, in their bearing on the whole art of intellectual communication. A summary of these principles, and of others not previously adverted to, will be a convenient approach to expounding the Intellectual properties in separation.

4. I. In all communication of knowledge, we must proceed on a basis of the known.

In teaching any subject, we have to take measure of the pupil's present advancement, and must not assume anything beyond. A composition with a number of unknown terms fails to accomplish the end of instruction. The art of education consists in proceeding step by step from what is already known to what is to be learnt.

In directing anyone to a place, we must start from some known locality, and give the course from that. Thus in Geography, every new object is given by reference to others already pointed out. The Atlantic Ocean is localized by

reference to its land boundaries—America on the one side, Europe and Africa on the other, which are supposed to be previously known. If, on the other hand, the geographer gives the oceans before the continents, the Atlantic becomes one of the defining boundaries of Europe. This is Description.

It is the same with Narration. The historian must proceed upon some assumed knowledge of his reader. Even when the beginnings of a nation's history are lost, like our own, the country itself is known, the supposed original races can be indicated, and man is always the same, with assignable and intelligible variations. Hence, a competent historian of Britain, like Hume, takes care to present us with the earliest known condition of the country and its inhabitants.

The method of Science so far compels attention to the principle. In a demonstrative science, like geometry, each proposition reposes upon what went before; and, as a rule, the order of demonstration is the best order of exposition. In the inductive and natural history sciences, the case is more complicated, and the order from known to unknown is often inadvertently departed from. Thus, it is not in accordance with sound method to introduce the chemical account of a substance, as follows:—

'SULPHURIC ACID. This substance, which constitutes one of the most important products of chemical manufacture, is made in enormous quantities. In Great Britain alone upwards of 100,000 tons are annually consumed. The acid is occasionally met with, uncombined with bases, in thermal springs, particularly in volcanic regions.'

This information should be postponed until the reader knows what the substance is that is spoken about. There are two better ways of approaching the topic. One is the popular. It refers to the common experience of the substance, under the name 'oil of vitriol'; a transparent, heavy liquid, with biting fumes, and with a tendency to corrode metals, to discharge colours and to destroy cloth fabrics. The other way is the strictly scientific. It proceeds from a previous knowledge of three simple bodies, Sulphur, Oxygen and Hydrogen, whose combination in certain proportions gives birth to the acid. The popular account would be not unsuitable as a prelude to the scientific delineation.

5. The principle has a narrower application in Rhetoric than in teaching generally, but it still occupies an important position.

In the first place, whatever is to be made a basis of future reference should be sufficiently indicated with that view.

We need to be aware, at the outset of a discourse, what statements we shall have to put stress upon, and to see that these are made sufficiently apparent. The geometrical science, as seen in Euclid's *Elements*, is a thorough example of this.

6. In the next place, there must be a proper form of recall, so as to bring to mind each part at the place of its application.

This is a widening or enlargement of the Paragraph law of Explicit Reference (p. 94). An exposition often requires us to recur to previous statements. Moreover, if the recollection of an important fact has faded, the reference may have to be accompanied with a certain amount of freshening.

7. II. All statements bearing upon the same topic should be kept together.

This has already been given as a law of the Paragraph (p. 114). Its application is still wider. It is violated by the very natural tendency to digress from a point before the matter is finished, and to come back when perhaps the first explanations have partially faded from the memory. The law is so important as to deserve further exemplification.

Let us take, for this purpose, the following short Essay on NATURAL HISTORY CLASSIFICATION.

"(1) So numerous and so complicated are the objects of the material world that, if we wish to bring them within the compass of our knowledge, we must first put them into an orderly arrangement. This putting of them into an orderly arrangement is what is usually known by the name of 'classification'; that is, out of the seeming chaos of objects in nature, groups or classes are formed and brought together in consequence of agreements that may be discovered among them.

"(2) Now these discoverable agreements may be few or they may be many; and, according as they are one or the other, we obtain but little information from a particular grouping, or we obtain a great deal of information. Thus, the class 'animal' has a distinct and definite meaning, and a certain amount of knowledge is conveyed to us whenever we are told of a particular object that it is an 'animal'; but a considerably greater amount of knowledge is conveyed if the particular animal comes

“under the designation ‘man,’ just as ‘man’ itself must yield in signification to ‘white man,’ and ‘white man’ to some special ‘family’ or ‘clan’. At the same time, be it observed, the less the information given us by a group, the wider that group itself or the greater the number of objects it includes ; whereas the greater the meaning conveyed, the narrower the group and the fewer the number of objects included. This is what is called in Logic the inverse relation of connotation to denotation, and holds in all classification whatsoever.

“(3) This being so, let us apply the principles to Natural History. The object here is threefold :—to help the memory, to aid the understanding, and, so far as possible, to reproduce Nature. This threefold object is effected by what is known as the Natural system. The *natural* system has to be distinguished from the *artificial* system. Both alike aim at helping the memory and aiding the understanding ; but the first alone succeeds in presenting groups in the mutual relations that they bear in nature. Now, how is this accomplished ? It is accomplished by laying stress, not on the more obvious and easily ascertainable resemblances among plants and animals, but on the recondite and really important affinities ; and this is the same thing as saying, by emphasizing the number and fixity of characters. Doing so, the natural system exemplifies the law of connotation and denotation in a very marked and peculiar fashion. It proceeds upon what has been called the principle of Grades ; and, as this principle of Grades is of the very essence of the process, we must try to explain it clearly.

“(4) Both in botanical and in zoological classing, we commence with a very wide sweep, and then proceed to narrow by degrees ; narrow, that is to say, in so far as the number of included objects is concerned, but widen in so far as concerns the number or quantity of resemblances—in so far, therefore, as concerns meaning. Each successive narrowing is a distinct resting-place or grade, and to each distinct grade a distinct name is attached. Thus, in botany, we divide the kingdom of plants into two sub-kingdoms—flowering plants and flowerless, technically called phanerogams and cryptogams ; and these sub-kingdoms are our highest grades. The first of them (the flowering plants) consists of all plants of high organization—such as garden-flowers and forest-trees. The second comprises plants of a lower organization—such as ferns, mosses, lichens, fungi. These sub-kingdoms, again, are themselves divided into classes ; so that classes come next in generality. Classes, again, are divided into orders or families, families into genera, and genera into species ; each of these being further divided and subdivided according as there is need. Species, again, are composed of individuals ; but, as it would be manifestly impracticable to work with individuals, species is regarded as the classifying unit, having varieties under it, and lower than that we do not go. So with zoology. Here, too, the sub-kingdom is the highest grade ; and orders, families, genera and species follow in proper sequence : only it is to be observed that here there are more sub-kingdoms than two, and that order and family are not synonymous, as in botany, but constitute distinct grades.

“(5) That, then, is what is understood by the graded system ; and the system itself is so denominated because it proceeds in definite and orderly gradations, like the rounds of a ladder or the links of a suspended chain.”

Now, in this short Essay, three main subjects are treated of,—viz.,

the meaning of classification, the nature of the classifying process, and the distinct characteristics of natural history classifying; and these three follow in the just and proper order, and are kept, throughout, in isolation. Nothing would be easier than to jumble the three together, or to over-emphasize subordinate points that each of them suggests. Hence it may be well to take paragraph by paragraph, and indicate distinctly how each handles the topic assigned to it, and where the pitfalls lie for the unwary.

Paragraph (1) gives briefly a general idea of classification. This is the proper commencement, on the principle that a general view of a subject should be presented before descending to particulars. Another idea, however, is stated,—viz., the necessity for classifying at all. This is touched on, but only touched on, in the opening sentence, when it refers to the enormous variety and complication of natural objects. Under certain circumstances, it might be well to expand this as a preparatory idea. For various purposes—as, for example, a popular lecture—nothing could be more effective than a well-drawn vivid picture of the chaotic character of a mass of unordered objects. The idea would be impressive in itself because of its vastness, and it would have the further virtue of being a striking contrast. No two things are further apart than order and chaos, and a telling presentation of the opposition would aid the comprehension of classification itself. At the same time, once given, it should not be repeated. The idea is decidedly one for the introduction of the subject, and would both lose in effect and be a cause of distraction if recurred to in the sequel.

Paragraph (2) carries forward the exposition. It is concerned with the classifying process as a logical operation, and with the meaning of related groups. Now one of two ways is open to us, in handling this topic. Either we may begin with the objects and pass from that to the significance of the grouping of them, or we may take the reverse method and work from the signification to the objects. Each mode has its recommendations; but the second is the more appropriate here, and is the one adopted, as arising immediately out of the mention of “agreements” in the concluding sentence of the previous paragraph. The start, then, is made with agreements among objects; and, naturally enough, the emphasis is placed on *number* of agreements, for according to the number of agreements is the meaning of the group. An example follows; and thereby light is thrown upon the general statement about number of agreements, and thereby also an easy but effective means is found of transition to the two sentences following. The order of these two sentences is correct; although it would have been quite possible to bring in the second earlier. Indeed, we might have begun the paragraph with it. We might have said:—“Now there is a logical law known as the inverse relation of connotation to denotation. Of this law, classification affords a striking exemplification. For the discoverable agreements among objects may be few or they may be many”; and so on. But the dislocation here, although not by any means greater than we often find in zoological treatises, is obvious; and the effect of it would be to jumble the whole paragraph.

Paragraph (3) is the application of the foregoing principles to the case in hand. The ideas it contains are mainly four in number:—the object of Natural History classing, the means whereby that object is attained, the distinction between the natural and the artificial system, and the doctrine of grades. The only point of seeming dislocation here is the

insertion of a reference to the artificial system in the midst of a consideration of the natural system. And there is no doubt, if the Essay were longer, that the proper way would be to work up to the natural through the artificial system; and that would best be done by a little bit of historical reference to pre-Cuvierian attempts at classification—to Aristotle and Theophrastus and Pliny the Elder, and, above all, to Linnæus. Here is just one of the comparatively few cases where a touch of historical narrative distinctly aids the exposition. As it stands, however, with nothing but a sentence or two at one's command to express it in, the brief account of the artificial system could not be better placed than where it is. It affords an opportunity of bringing out its agreements with the natural, and also of pointing the contrast between the two; and in this way it actually furthers the exposition, instead of retarding it.

The graded system has now been brought distinctly forward. But so important is it, that there would be impropriety in dismissing it with a mere general statement. Something like fullness is required; and this fuller handling is undertaken by the next section. In paragraph 4, the meaning of grades is clearly shown by a consideration, in as plain language as possible, of the technical nomenclature first of botany and next of zoology. Note here the order in which the sciences occur. Botany precedes zoology, on the principle that the simpler should be considered before the more complex; although, as matter of fact, people in general know even more about the common animals than they do about the common plants. Note, next, the clear order wherein the topics occur, as determined by the beautiful sequence of the grades themselves. Note, lastly, the absence of technical detail. Nothing is easier than to lose oneself in technicalities and detail, when treating of biological classification; but here this is avoided by adhering strictly to the point in hand, and by adducing only the amount of natural history knowledge that is requisite for the due explication of the subject. Under certain circumstances, however,—in the case, for instance, of a popular lecture,—an occasional parenthetical digression might not be inadmissible. Considering people's avidity for historical information, a lecturer might feel himself at liberty to make a few historical references,—although, even then, the thing must be done very sparingly. Thus, when mentioning the division of plants into phanerogams and cryptogams, he might permit himself the parenthetical remark that this is a division first introduced by Ray; or he might expand the statement that "in zoology there are more sub-kingdoms than two" into the historical remark that, according to Cuvier and the older naturalists, they are four,—according to some later naturalists, six,—according to others, seven,—and according to Huxley, eight. But, under no circumstances are such digressions lawful when they would seriously interfere with the march or lucidity of the exposition.

The subject of grades is finished off in paragraph (5); which, appropriately enough, indicates the reason for the particular phraseology.

8. III. What is subordinate, or incidental, should be put in a place of subordination, so as not to interfere with the prominence of what is principal.

A principal or essential circumstance must always be put in the foreground, or in some of the positions of natural emphasis; collateral facts and passing allusions being kept

from engaging undeserved attention. See the Paragraph Law on this point, p. 121.

It belongs to the art of Exposition, to describe a complicated machine, by distinguishing between the central device and the accessories. Thus, in the steam engine, the cylinder and piston is the portion where the power is first embodied in a mechanical form; whence it is imparted to the other machinery.

9. IV. Unnecessary adjuncts are to be avoided, as tending to mislead.

It is not simply that such statements occupy space needlessly; they have a positively injurious effect. This is owing to our natural disposition to seek a purpose for everything that happens to be told us.

In the machinery of government, it is said that whatever is useless, is pernicious. So it would be in any other department: a top coat in Africa, and a drag upon a carriage wheel in Holland, would be mere embarrassment. The principle applies equally in Style.

In Geography, the introduction of historical incidents may or may not be illustrative. If they are not, they may very readily obstruct the geographical meaning, irrespective altogether of overburdening the exposition.

The temptation to irrelevance grows out of accidental and passing interest mainly, as when a geographical writer comes upon a place celebrated for remarkable events, and stops to narrate them.

10. V. In everything of the nature of Exposition, the standing devices, for aiding the understanding, are Example and Contrast.

In the discussion of Figures of Speech, these two devices have partially come into view: See FIGURES OF SIMILARITY, p. 136, and CONTRAST, p. 196.

The following short passage shows the employment of both Example and Contrast. It is the explanation of one of the great forces of nature, namely, Chemical Combination.

"Chemical Union or Combination is a form of union that gives birth to new substances with properties widely differing from the constituent elements." This is the only way of popularly introducing the subject upon a basis of the known. It prepares the way for the rigid scientific definition that is to follow. Even as a popular and preparatory view, it needs the aid of example and contrast.

"It is *contrasted* with mechanical mixture; as, for *example*, when several dry powders are mingled; and with solution, as when salt or

"sugar is dissolved in water. In these last-named forms of union, the "elements are still recognizable." Two contrasting unions are here provided : each of these is furnished with familiar examples ; and the point of contrast is stated at the end, namely, the recognizing of the elements in the compound. This closes the introductory paragraph.

"When water is poured upon burnt lime, in a certain fixed "quantity, there is an effervescence with heat. The water entirely "disappears and ceases to be known as water ; and the lime undergoes a "notable change ; the compound is known as slaked lime." This is an example of chemical union in its own character : it is taken from substances generally known. The incidents are so expressed as to foreshadow the scientific delineation. Next follows a contrasting example. "If the water were poured into a vessel of common salt, it would take "up (dissolve) a quantity of the salt : there would be no effervescence or "heat ; the water and the salt would each be known as such. The "first example represents chemical combination, the second represents a "union that is not chemical, being called solution." Here example and contrast are brought to a point. The reference to mechanical mixture is dropped ; and chemical union is given in contrast to the kind of union that most nearly approaches it, and is most likely to be confused with it.

Now follows the rigid scientific account of the process.

"Chemical Combination, stated generally, contains these three "properties :—

"First : There are fixed or Definite Proportions of the elements. "Whatever may be the relative quantities supplied, only certain "definite amounts will be used. When water combines with quicklime, there is 18 of water to 56 of burnt lime. In solutions, on "the other hand, there is no fixed proportion observed : water will "dissolve either a small or a large quantity of salt, within a certain limit "called saturation.

"Second : There is a manifestation or outburst of Heat. The "lime becomes very hot as the water is poured upon it ; whereas, in "mixing salt and water, there is no heat given out. The principal "means of artificial heat is chemical union. What is termed combustion is the chemical combination of oxygen gas with carbon and "other substances.

"Third : The Characters of the elements are not usually traceable in the compound. In the slaking of lime, the water disappears ; "and the lime has contracted new properties."

It will be observed that this is merely a more explicit statement of what appeared in the preliminary example, from water and quicklime, with its contrasting example from water and salt. The triple property of chemical union is unfolded in detail ; example and contrast being brought to bear on each separate circumstance. The second fact—originating of Heat—is one of immense importance : and there is no irrelevance in showing this, by connecting it with the production of artificial heat, through combustion. The statement is now complete, but not so as to dispense with further elucidations, in the shape of additional examples, thus :—

"Powdered sulphur and copper filings may be mixed together "mechanically. If, in that state of loose mixture, heat is applied, "the two elements will combine chemically. In so doing, 32 of "sulphur will unite with 63½ of copper ; the mixture will become very

"hot (independently of the heat used to stimulate the combination) ; and "in the resulting compound, neither of the elements will be recognized."

Again : "The two gases called oxygen and hydrogen may be "made to combine chemically [this assumes previous instruction as to "those gases]. The union takes place in the proportion of 8 of "oxygen to 1 of hydrogen (by weight). There is a great quantity "of heat evolved. The compound, which is water, shows none of the "characteristic properties of either element."

These additional examples are cast so as to repeat the three facts of Chemical Union in the order they were formerly stated in.

CLEARNESS.

1. Clearness is opposed to obscurity, vagueness, ambiguity, or ill-defined boundaries.

A statement is clear when there is no possibility of confounding it with anything else. Clearness is, by pre-eminence, the intellectual merit of style. Another name for the quality is Precision.

As contributing to Clearness, we may cite—

I. The Laws of the Sentence and the Paragraph generally.

II. The Figures of Similarity and of Contrast.

III. The laws above enumerated as referring to the Intellectual Qualities at large.

It is not necessary, and would be confusing, to enter into a renewed exemplification of these various points. There remains, however, a specific device, which can be illustrated best in the present connexion.

2. One chief obstacle to Clearness is the ambiguity of language.

The number of names in the language that possess more than one distinct meaning, is very great ; they may be counted by hundreds. Take the words 'box,' 'post,' 'care,' 'heart,' 'right,' 'fellow,' 'nature,' 'taste,' 'sense,' 'light,' 'touch,' 'will,' 'finish'. Words formed from the same stem, but having different terminations, usually express different shades of meaning, and such terms are specially apt to be confounded. For example, 'sensual' and 'sensuous,' 'repulsion' and 'repellent,' 'proposal' and 'proposition,' 'confound' and 'confuse'.

The best illustration of the plural senses of words is seen in Epigrams, and especially 'puns'. (See EPIGRAM.)

Bentham's directions for clearness assume the possibility of finding an apposite and unambiguous word for every occasion, which is what Rhetoric cannot teach. His first rule is :—

"When the language affords a word appropriated exclusively to the expression of the import which alone it is your intention to express, avoid employing any word which is alike applicable to the expressing of that import, and to a different one which may require to be distinguished from it".

This supposes further that a writer knows the precise meaning of every word in the language. Such knowledge is not easy of attainment. The helps to it are still in great measure wanting. One valuable aid has lately been afforded in a little work entitled "Leading and Important English words, explained and exemplified, by William L. Davidson".

Bentham's second rule is :—

"Unless for special reason, by whatsoever name an object has once been designated, by that same name and no other continue to designate it ; or if, on any account, you find it matter of necessity or convenience to employ for that purpose this or that other name, take care to give notice of the change".

The desire for variety is the most frequent cause of changing the name for a given meaning.

The rule following treats as unavoidable the use of words with double meanings, and exemplifies the known modes of obviating the evil.

3. When a word has a plurality of meanings, it should be placed in such a connexion as to exclude all but the one intended.

It is not uncommon to find words so placed in their context, as to suggest most readily the meaning *not* intended. For example :— 'A man who has lost his eye-sight has, in one *sense*, less consciousness than he had before'. The word '*sense*,' being used after the mention of eye-sight, is naturally supposed to mean one of our five senses, which is not the case. Again : 'And *seeing* dreams are caused by the distemper of the inward parts of the body'; here the word '*seeing*' followed by '*dreams*' is apt to suggest the act of vision, instead of the use of the word as a conjunction for '*inasmuch as*'. 'There is something unnatural in *painting*, which a skilful eye will easily discern from native beauty and complexion.' Here the first suggestion that would arise from the mention of '*painting*' is the art of painting ; what we find to be the meaning is a '*painted face*'.

In other instances, there is pure ambiguity from two meanings being equally suggested. 'His *presence* was against him' means either 'the fact of his being present and not absent,' or his 'demeanour and appearance'. 'I *remarked* the circumstance' might be either, 'I made a remark to some one,' or 'I was myself struck with the

circumstance'. The word 'common,' from its two significations, 'usual' and 'widely spread,' is a frequent cause of ambiguity.

Brougham's famous saying, 'The schoolmaster is *abroad*,' has two senses, and does not at once suggest his sense.

Among words with plural meanings, we may instance 'air'. 'The *air* of an assembly of the gods' is an uncertain expression; it might be 'air' in the sense of atmosphere, or 'air' as character, demeanour.

'*Complementary* colours' is a technical phrase in optics; but it most readily brings to mind the idea of wearing colours by way of compliment to some party or person. This ambiguity, however, is only in sound.

The word 'last' often makes ambiguity from standing either for what is immediately preceding, or for the latest and concluding term of a series.

'Many good examples and many judicious observations' is open to a double rendering. There would be no equivocation, if we were to say 'many good experiments, and many judicious remarks'.

A 'question' may be either something asked, or a subject for discussion; hence, while 'to *ask* a question' is plain, 'to *give* a question' is ambiguous; it may mean to propound a topic.

'The *appearance* of gout can never be looked upon as a good omen: a statement *contrary* to a once popular opinion.' The word 'appearance' is ambiguous; 'appearing,' or 'the fact of gout's appearing,' would be free from ambiguity. Obscurity is also caused by the difficulty of construing the application of 'contrary'; but this is owing to the clash of negations, which will be fully considered under Simplicity.

'The school was placed in its present *position* a century ago.' This means either locality, or constitution and rank with reference to other corporate bodies in the neighbourhood.

'And even though the insurrection was at once put down, it might be well to have the means of summary and immediate punishment at hand, *hanging*, as it were, over the heads of the population, to strike terror into their minds in the event of any further disposition to disorder manifesting itself.' The word 'hanging' is especially unfortunate here. Coming in connexion with punishment, it is at once interpreted as signifying the infliction of death by hanging.

'Out of mathematics, nearly all the writing is spent in *loading* the syllogism, and very little in *firing* it.' The word 'loading' suggests its principal meaning—laying on a load. Some other construction would be needed to show at once that the figure used was the loading and discharge of fire-arms.

'But even if there should be room for the *reflection*, *light*, indeed, would that reflection be.' The confusion of 'light' as luminosity, with 'light' as opposed to heavy, is exceedingly common; and with the word 'reflection' preceding, we necessarily think of the first-named meaning.

As metaphors give words new significations, they are chargeable with many of the ambiguities of language. 'A half truth' is a literal impossibility; its meaning can only be metaphorical, and the metaphor does not explain itself.

Metonymy is also a source of new meanings of words, and consequently gives openings for ambiguity. 'He has taken to the *turf*,' 'he has a good *table*,' admit of both the literal and the figurative renderings; and the ambiguity needs to be obviated by the context.

The mixing of adjectives and verbs in the following sentence is confusing:—'The fierce conqueror, *untutored* and *unrefined*, half *grudged* and half *despised* the diplomatic powers of his patrician lieutenant'.

4. It is desirable to avoid using the same word in two different senses, within a short interval.

Such constructions as the following tend to obscurity, and, when not misleading, are inelegant. 'If the show of *anything* be good for *anything*, sincerity is better.' 'It is many times as troublesome to make *good* the pretence of a *good* quality, as to have it.' 'He turned to the *left* of the House, and then *left* abruptly.' 'The *truth* is that error and *truth* are blended in their minds.' 'I look upon it as my *duty*, so long as I keep within the bounds of truth, of *duty* and of decency.'

'To say that these are immutable essences, is all *one* as if *one* should say—'

'As *good* kill a man as a *good* book.'

'Hunting he *loved*, but *love* he laughed to scorn.'

'Whatever *is*, *is* right.' The first '*is*' means existence. The second is the copula verb: 'Whatever exists is right'; 'whatever exists, exists rightly'.

'Having *two* clusters of ideas, and knowing them to be *two*, is not *two* things but one and the same thing.' For the second *two* say *different*.

'He *means* to take advice as to the best *means* of trying the question.' Inelegant.

'The proud city, ornamented with stately buildings, as became the *capital* of the world, showed a succession of glittering spires and orders of architecture, some of them chaste and simple, like those the *capitals* of which were borrowed from baskets-ful of *acanthus*' (Scott). We naturally take '*capitals*' in the same sense as '*capital*' just used, until the words following show the mistake.

'Hume's views on *cause* were anticipated by *casual* remarks of other writers.' Say '*chance*,' '*scattered*' or '*incidental*' remarks.

'Knowledge, in one of its *senses*, is synonymous with *sensation*;' one of its *meanings*.

'We confine ourselves *within* what we believe to be not only desirable, but *within* no long period attainable in England.' Bad sentence altogether :—'We confine ourselves within not only what we believe to be desirable, but what may, in no long period, be attainable in England'.

But all be that he was a philosophre,
Yet haddè he *but* litel gold in cofre,
But all that he might of his frendès hente.

'The fallacy we conceive to be this, that the visible body can be contained *within* the eye, *without* the eye of the visible body also being contained therein.'

'We may *know* that it is *no* common age.' The recurrence of the same sound for different words and meanings is unadvisable.

The two senses of the pronoun 'we,' called the editorial and the representative, are apt to be confused in this way. '*We* (the writer) will now proceed to enquire how *we* (men generally) first arrive at such notions.' It is in discussing human nature that this clash arises, and the mode of avoiding it is to use the singular pronoun for the speaker's self, or else to make the construction impersonal.

When a recurring word has one meaning prevailing through the same discourse, it is wrong to bring it in unexpectedly in one of its other meanings.

The word 'wit,' is said to be used, in Pope's *Essay on Criticism*, in *seven* different acceptations.

Ambiguity frequently arises in a sentence from the bad arrangement of words.

The laws for the right placing of qualifying adjuncts, given partly under SYNTAX in Grammar and partly under ORDER OF WORDS in Rhetoric, have in view mainly the prevention of ambiguity.

5. The best known device for overcoming ambiguity is to employ Contrast; that is, to state the opposite of what is meant.

When we say 'light,' as opposed to 'darkness,' we effectually prevent the confusion of this meaning with 'light' as opposed to 'heavy'.

The important word 'moral' has several significations; it is opposed to 'physical,' to 'intellectual,' to 'immoral'.

'Civil' is opposed to 'rudeness,' in one of its senses; in other senses, to 'ecclesiastical,' to 'military'.

'Earth' is contrasted, according to the occasion, with heaven, the sun, the moon, another planet, sea, air, water, rock, sand.

6. The prevention of ambiguity is an occasion of permissible tautology.

'Sense' is rendered precise by 'sense and acceptation,' and by 'sense or susceptibility'. (See NUMBER OF WORDS, p. 51.)

7. When terms are varied for the sake of sound, care should be taken that they are not so placed as to suggest a difference of meaning.

Synonymous words are very seldom exactly coincident in meaning, though a great deal may be common to both. If therefore we suggest a difference, the reader will naturally think of the points of difference rather than agreement.

'Scarlet rhododendrons sixty feet in *height* are surrounded by trees two hundred feet in *elevation*.' The balanced form suggests that *elevation* is not the same thing as *height*. 'That reach two hundred feet,' would avoid the objection.

'Mr. Gladstone has issued invitations for a full-dress parliamentary *dinner*, and Lord Granville has issued invitations for a full-dress parliamentary *banquet*.' The two clauses being identical, except the one word, we naturally think of the 'banquet' as different from the 'dinner'.

'Mr. Ayrton has accepted Dr. Hooker's explanation of the letter at which the *First Commissioner of Works* took umbrage.' Here the full description of the office seems to point to a person different from the subject of the sentence, for whom a pronoun is the natural reference.

The clearness arising from the management of ambiguous words has been a progressing virtue of English writers. It was little attended to in the Elizabethan and immediately subsequent epochs. Perhaps the most remarkable exception to the general rule was Hobbes; yet no good writer in the present day would allow to pass the number of ambiguities found in him.

It may be doubted if the ancient Greek and Roman authors attended much to this peculiar merit of style. Many of them certainly overlooked it.

SIMPLICITY.

1. Simplicity means being easily understood. It is opposed to abstruseness or difficulty.

To be intelligible is a quality distinct from clearness. The perfection of style implies both qualities, and hence many of the terms for excellence in composition unite the two; as, for example, plainness, lucidity and perspicuity. The 'obscure' arising from excessive brevity (according to Horace's maxim) means the undecipherable; too much is left to the reader's powers of guessing or divination. Tacitus is often obscure from leaving gaps in the language. The *Principia* of Newton is difficult from the same cause.

A failure in intelligibility may also be due to unsuitable or ill-chosen terms, whose effect is to give a wrong suggestion to the mind.

Both these evils are beyond the power of Rhetoric to remove.

The possibility of being simple must depend, in the first instance, on the subject as compared with the capacity of the persons addressed. Nevertheless, there are certain prevailing arts that render style more or less easy and intelligible.

2. Simplicity may apply to the TERMS, or to the STRUCTURE.

Terms are simple, as opposed to the abstruse and the unintelligible, on various grounds. They may be the names of common and familiar objects, instead of such as are rare and remote.

In the sentence, 'Whosoever heareth these sayings of mine, and doeth them, I will liken him unto a wise man, which built his house upon a rock,' every one of the terms has the simplicity belonging to things common and familiar.

Compare the operations for erecting a cottage with the building of a military fort, a palace or a cathedral, or with the construction of a ship of war.

The most intelligible terms of all are our own native English words, and those foreign words that, like the Norman-French, have come into use among the people generally. Our more Latinized vocabulary is little understood by the uneducated. (See COMPANION TO THE HIGHER GRAMMAR, p. 205.)

When a subject can be treated in the language of common things, it is pre-eminently popular and intelligible. Johnson's remarks on Swift are in point here. 'The peruser of Swift wants little previous knowledge; it will be sufficient

that he is acquainted with common words and common things; he has neither to mount elevations nor to explore profundities.'

3. Terms are simple when they relate to things that, in their own nature, are palpable or easily conceived.

The more elementary shapes of material objects—lines, circles, balls, cubes, spirals, levers, wheels,—are easily conceived, and the names expressing them are therefore intelligible.

Complex forms, arrangements and machinery—as the rigging of a first-class ship—are not conceived without special study, and are abstruse to the mass of people.

While our own modes of dress, as well as our familiar tools, arms and implements, are simple from familiarity, the dress, arms and implements of savages are simple in their own nature. The clepsydra or water-clock of the ancients is made more intelligible to us by an easy description than our own time-pieces could be, although these are constantly in our view.

We may point to such terms as house, door, room, table, chair, bed, fire, grass, leaves, water, well, stream, tree, plant, road, drag, sound, light, dark, men, women, child, sun, moon, star, cloud, rain, storm, and innumerable others.

4. Simplicity attaches, in an eminent degree, to our familiar actions, sensations, emotions and thoughts.

To look, to listen, to taste, to speak, to eat, to stand, to walk, to dig, to carry, to command, to fight, to resist, to fall, to rise, to ask, to give, to answer, to beg, to borrow, to buy, to sell, to be pleased, to be pained, to like, to dislike, to see, to feel, to remember, to forget,—are both simple in their nature, and engrained by familiarity. Hence personal narratives are among the simplest forms of composition, as in the familiar tales of all languages.

The explanation of the world by personal agency has always been agreeable to mankind, partly from its extreme simplicity, partly from the superior interest belonging to the doings of persons. In like manner, the imagery derived from persons is the most suitable for poetry.

5. Simplicity is naturally opposed to Complexity,

which is a strain upon our faculties. The mind is so formed as to have difficulty in conceiving more than one subject at a time.

We cannot easily attend to two things together ; as, for example, listening to two speakers. We have usually to overtake complicated subjects, by noting their constituents in rapid succession. No arts can make this situation absolutely easy, but there are ways of alleviating its difficulties.

A street is a simple object, easy at once in description and in conception. A large town is difficult both in the one and in the other. (See PICTURESQUENESS.)

A succession of descents from father to son is simple ; a genealogy spreading wide, and occasionally intersecting, is complicated.

A single thread of narrative is simple ; a concurrence of numerous streams of action, as in a campaign, or a nation's history, cannot be simple.

A proposition with double or triple predicates, or numerous qualifications and reservations, is unavoidably abstruse.

6. Brevity and compactness, which are sought as a means of energy or strength, are unfavourable to simplicity.

This was well understood by the ancients. The condensed style of Thucydides and of Tacitus, while admired for compactness, often fails both in Clearness and in Simplicity.

At the same time, even diffuseness may operate against simplicity ; that is, by involvement, and by too great separation of connected matters. The style of Cicero, so much extolled in all ages, is a study in this respect.

7. Complication is the reason of the abstruse character attaching to general reasoning and general notions.

A general notion is the point of agreement among individuals, and we cannot understand and conceive it, except by having in the mind a certain number of these.

A single known individual (if not a highly complicated object in itself) is what comes easiest to the mind : a known mountain, tree, house, field, man. For the corresponding generality, we must bring before the mind several diverse individuals of the class, and keep comparing them till we can separate their points of agreement from their special differences. We may then realize the agreement upon perhaps a very few representative

examples; but never upon a single one, without being aware that the chosen specimen must be stripped of several of its peculiarities to enable it to stand for the class. In taking a diagram in Euclid as the type of a triangle or a circle, we must bear in mind that the size and colour are not to be held as entering into the type. In fact, we should need to have at least three instances, one of them much larger than the Euclid diagram, and a third smaller and of a different colour from either.

8. From the nature of the generalizing process, we can deduce the means of palliating the difficulty in imparting general notions. The principal means is the proper introduction of examples.

The examples should be in close connexion with the generality. When speaking of 'force' in general, we become more intelligible by quoting some examples of forces—as water-power, wind, muscular strength. A 'living being' is so general as to be difficult to grasp: the difficulty is alleviated by naming a few particulars—a man, a quadruped, an insect, an oak tree. To the idea of a great warrior, we add a Hannibal, a Cæsar, a Wellington.

The great law of Proximity of the Like operates with advantage here. If we adduce a plurality of examples in order to simplify a generality, we should allow them to operate as a compact, unbroken mass. To interpolate extraneous matters in the enumeration is to mar the effect.

9. Generalities are more conceivable when narrowed by limitations. A 'high mountain' is simpler in the conception than a mountain.

A qualifying adjective narrows the class, and brings it a stage nearer to the individual, which is the most conceivable of all. By a succession of qualifications we can reduce the generality to an individual absolutely.

'Religion' is so general as to be difficult for the common mind to conceive: Christ's, the Christian or the Jewish religion, our religion, your religion, are more readily conceivable.

'Curve' is very general, 'circle' less so; 'wheel' comes near the particular; 'sun,' 'full moon,' are individual, and in the highest degree simple or conceivable.

One of the Figures of Similarity (see p. 182) consists in representing generalities by means of their more striking and characteristic species. Compare the two following modes of expressing the same principle of human nature.

'In proportion as the manners, customs and amusements of a nation are cruel and barbarous, the regulation of their penal codes will be severe.' 'According as men delight in battles, bull-fights and combats of gladiators, so will they punish by hanging, burning and crucifying.'

For 'poison,' the general term, we substitute a representative particular—'hemlock'. To obtain a subsistence is to earn one's 'bread'. 'So long as I live' is rendered 'while I have breath in my body,' 'while my heart continues to beat'.

So also the Individual for the Species. Scott says of Otway—'His talents, in scenes of passionate affection, rival, at least, and sometimes excel those of Shakespeare. More tears have been shed probably for the sorrows of Belvidera and Minimia than for those of Juliet and Desdemona.'

The metaphor is an aid to simplicity. Thus, to incur the risks of future retribution is, in Hamlet's phraseology, 'to jump the life to come'.*

10. The Abstract noun is the form that carries abstract naming furthest; as motion, whiteness, colour, virtue, comprehension. The Class noun, Adjective, Verb and Adverb tend more to suggest the concrete.

A Class noun, as river, tree, city, denotes concrete objects, although requiring a whole class to be taken into the account, which class the mind typifies by one or two selected instances. An Adjective, as large, wise, fruitful, supposes a class name which it limits and renders more concrete, as 'a large house,' 'a fruitful field'. The Verb requires the mention of a subject and an action, and very often an object also; as 'he *comprehends* the meaning,' which is more concrete and suggestive than the abstract noun 'comprehension'. The Adverb, for the present purpose, resembles the adjective.

'Rulers differ very much in the *length* to which they carry the *control* of the free *agency* of their subjects, or the *supersession* of it by managing their business for them.'

The following sentence is constructed upon the use of abstract nouns: 'The *understanding* of this *truth* will preclude that great source of human *misery*, groundless *expectations*'. To convert these nouns into verbs and adjectives, the sen-

* Picturesque metonymies are also simplifying:—'Time and chance have too often conspired to involve, in one common destruction, the *temple* and the *library*, the *statue* and the *picture*'.

'The *bow* and the *dagger* are among the staple materials of Dryden's tragedy.'

tence would have to be changed thus: 'If we clearly *understand* that this is *true*, we shall be saved from what often makes us *miserable*, namely, *expecting* what is groundless'. This form is more easy to realize than the string of abstract nouns. Compare 'Christianity' and 'Christians': 'the creation of humanity' and 'men were created'.

It will readily be seen, from the above and other instances, what are the compensating gains from using the abstract noun. In the first place, it is often more concise, which gives it a claim of preference when brevity is an object; as in subordinate clauses, which must not by their length overwhelm the principal.

In the next place, it allows a passive and impersonal form to be employed, which is often a convenience: 'Unless care be taken'. 'Let your discretion be your tutor.'

The attempt to resolve the following sentence into verb equivalents will show the advantage of the abstract noun: 'Such *results* are among the possible *gifts* of *style*'. So, in the arranging of sentences. 'The *wish* for a more deliberate and systematically reasoned *action* on the part of the state in dealing with *education* in this country, is more than once expressed or implied in the following pages.'

11. When abstract terms occur in a series, the difficulty of apprehending them is increased.

A general word needs more time for its apprehension than one that is particular or individual. 'Planet,' 'mountain,' 'quadruped,' are not so rapidly conceived as 'Jupiter,' 'Mont Blanc,' 'lion'. The abstractions,—whiteness, motion, pleasure,—are less easily realized to the mind than snow, pendulum, winning a game.

12. In certain circumstances, the operation of this principle is modified:—

(1) When the generalities are easy in themselves.

Many general notions, through natural simplicity and familiarity, are sufficiently easy to apprehend as fast as they can be named. Such are—weight, motion, length, warmth, sweetness, hardness, sound, darkness, love, fear, hatred.

There is little difficulty in apprehending such a series as this in De Quincey: 'And as to the profession of robber in those days exercised on the roads of England, it was a liberal profession; from the beginning it presumed a most

bountiful endowment of heroic qualifications—*strength, health, agility* and exquisite *horsemanship, intrepidity* of the first order, *presence of mind, courtesy* and a general *ambidexterity* of powers for facing all accidents, and for turning to a good account all unlooked-for contingencies’.

So, in this stanza from Byron—

Pass we the calm, the gale, the change, the tack,
And each well-known caprice of wave and wind;
Pass we the joys and sorrows sailors find,
Cooped in their winged sea-girt citadel;
The foul, the fair, the contrary, the kind.

13. (2) When they have some natural connexion; or when they have been often grouped.

For example:—light and heat; time and space; quantity and quality; virtue and happiness; pomps and vanities; learning and talents; law, order and morality.

Opposed or contrasted couples are more readily apprehended than the single terms. The couples—‘good and evil,’ ‘virtue and vice,’ ‘debt and credit,’ are more intelligible than the individual terms—‘good,’ ‘virtue,’ ‘debt’.

14. (3) When the intention is to rouse the feelings.

An enumeration of the virtues may have no further end than to excite a glow of emotion: ‘faith, hope, charity’; ‘truth, justice, benevolence’.

For with strong speech I tore the veil that hid
Nature, and Truth, and Liberty, and Love.

The combination—‘a delusion, a mockery and a snare,’ gives cumulative energy to the same idea.

‘Age, ache, penury’—are species of the same general notion; yet the intention is not so much intellectual as emotional.

See the seventh stanza of Gray’s *Ode on Eton College*—

These shall the fury passions tear.

The following, from Byron, is not an easy series of abstractions:—‘Some seek devotion, toil, war, good, or crime’. The ideas are not difficult in themselves, but the transitions are abrupt, and the series wants to be made consecutive. With ‘devotion’ we might couple ‘good’; with ‘war,’ ‘crime’; the two couples might be arranged in a contrast, so as to ease the apprehension of them. There would then be left the transition to ‘toil,’ which does not join with the others, either by alliance or by contrast.

15. The most difficult generalities of all are those that do not at once grow out of particulars, but are compounded of other generalities.

A mountain, a star, a tree, a bird, a government, are the general names for known and palpable objects. A gas, a molecule, polarity, an ethereal medium, vital force, development, are highly composite abstractions, and must be preceded by a thorough grasp of the elements that make them up. The Abstract Sciences, as Mathematics, Physics, Chemistry, Biology, Psychology, are made abstruse by the complication of their ideas. The Natural History Sciences, which merely generalize and classify the palpable objects of nature—Minerals, Plants, Animals—are in comparison simple. By an adequate presentation of known examples, their generalities may all be comprehended with moderate effort.

16. The structure or arrangement of Clauses, Sentences and Paragraphs has to be in part regulated for easy comprehension.

Many of the principles laid down respecting the Order of Words, and the structure of Sentences and Paragraphs, have in view the attainment of Simplicity.

The Periodic sentence, on account of the suspension of meaning involved, is less simple than the Loose Structure, though serving other important ends. The practice, sometimes followed, of using a personal pronoun before the word it refers to, leaves the meaning uncertain for a time, without any compensating advantage. For example: 'Though *his* sons, five sons-in-law, and a nephew were among the leaders of the host, the project had been, as usual, carefully concealed from *the Scottish king*'. Ambiguity may also result from the usage.

The principle at the foundation of Balance in the Sentence, and of Parallelism in the Paragraph, has still wider bearings. Whenever a connected series is repeated, the order should be unchanged.

The want of correspondence, in such examples as the following, is opposed to ready conception of the meaning.

The courtier's, soldier's, scholar's eye, tongue, sword.

If one of these should fling helm, sword, and shield

To follow, shieldless, swordless, helmless late—

Whose strings may turn to serpents or to swords

To maim his hand or charm his eye to death.

The same principle will be afterwards applied to changing the scene in concrete and pictorial Description.

17. Simplicity is departed from, according as facts or principles are accompanied with conditions, qualifications or restrictions.

‘Virtue is sure of a reward’ is in every way a simple statement. The generalities ‘virtue’ and ‘reward’ are not accounted difficult in themselves; and the fact of the two being connected unconditionally is highly intelligible. But, if the statement is not considered true absolutely, but only conditionally, the conditions need to be given, and, if these are numerous, the statement loses in simplicity. ‘Very difficult virtues seldom receive a full reward.’ ‘In order to be properly rewarded, virtues must be appreciated by those that are benefited by them, and must be responded to by services or gratitude on their part.’ All this amount of qualification renders the doctrine more difficult to grasp, and imposes the necessity of further explanations.

Poetry is rendered simple partly by the withholding of conditions in doctrinal statements. Science is rendered abstruse by the requirement of truthful accuracy, for which numerous qualifications are often indispensable.

The same considerations apply to Law, as in Acts of Parliament, and to Medicine, which must accommodate itself to the complicity of the human constitution.

The arts of Simplicity in this connexion require, among other things, the suppression of all needless qualifications, and shortness in the statement of such as are necessary.

18. Ambiguity, which is the enemy of clearness, is also injurious to Simplicity.

Nothing is simple that puts the mind on the rack of opposing meanings. The devices that shut out, for the sake of clearness, all the meanings not intended, also contribute to easy comprehension, which is another name for simplicity.

19. Simplicity is often marred by a clash of negatives.

An affirmative saying by itself, and a negative by itself, are equally intelligible: ‘Men are mortal,’ ‘angels are not mortal—are immortal,’ are both perfectly plain declarations. But when negatives come together, an effort is requisite to find their combined effect:—‘No men are immortal’ is less simple than the equivalent form—‘Men are mortal’.

The form, 'the *loss* of blood *destroys* strength,' is less easily comprehended than the positive expression—'abundance of blood is the cause of strength'. So, instead of 'there is no increase of weakness this morning,' or 'there is no further failure of strength,' we might say 'the strength is maintained'.

For 'Indifference to suffering is unfavourable to sympathy,' we may use the obverse—'being alive to suffering favours sympathy'.

'If they do *not* acquiesce in his judgment, which I think *never* happened above once or twice at most,' is puzzling and ambiguous. There is an uncertainty as to the bearing of the relative 'which'; in strictness, the antecedent should be the entire clause. Under that supposition, the sentence should run thus: 'If they do not acquiesce in his judgment, and they always have acquiesced except once or twice at most'. Supposing the antecedent be 'acquiesce in his judgment' unqualified by the negative, the second member would be—'and they never have acquiesced above once or twice at most'.

'I pretend to *no* presence of mind. On the *contrary*, my *fear* is, that I am miserably deficient in that quality.' This would be much clearer without the phrase 'on the contrary,' which indeed is quite wrong; what the author affirms is not the contrary, but the same fact, only substituting for none at all, miserable deficiency.

'This is *not* the pervading tone of the poem, which does *not* place the reader throughout in the attitude of personal devotion.' Here, also, the double negative is aggravated by the uncertainty as to the antecedent of 'which'.

Negation is given by a great many words besides 'not'. Very often this makes the perplexity still greater.

'We may now take an example a *little less* plain and elementary: 'a little more complicated' would be easier.

'The number of individual intellects, independent, inquisitive and acute, is *always rare* everywhere; but was comparatively *less rare* in those ages of Greece.' There would be an advantage in substituting for the forms in italics, 'never abundant' and 'more abundant'.

A still higher form of complication is presented in the clash of a triple negation, either by 'nots' or by words that have a negative bearing. Two negatives usually destroy each other; and if there be a third, the result is a negative judgment. To discern this is not always easy; and it is proper to give a construction that dispenses with two out of three.

For '*no less* unlike' substitute '*equally*'.

'No person can answer in the *negative unless* he *refuses credit*, not merely to all the accusations brought against Charles by his opponents, but to the narratives of the warmest royalists, and to the confessions of the king himself.' A more positive construction is desirable here. The use of the negatives is intended to give emphasis, but is adverse to simplicity.

'It is *not* to be *denied* that a high degree of beauty does *not* lie in simple forms.' The two first negations destroy each other, and the

meaning can be given by the surviving one: 'A high degree of beauty does not lie in simple forms'. For the commencing clause, with its two negatives, we may substitute 'It may be affirmed,' or the simple adverb 'certainly': 'A high degree of beauty certainly does not lie—'.

'I do not mean to contend that active benevolence may not hinder a man's advancement in the world.' Strike out the two 'nots,' and say—'I admit that active benevolence may hinder—'.

'There can be no doubt that no reward was paid':—'It is certain that no reward was paid'.

'I doubt whether the reverse be not the case.' Otherwise, more plainly—'I rather think not,' 'I think the contrary'.

'We lock the door of escape from unendurable compassion.' Better the simple form—'We are shut in—or closed up—to unendurable compassion'.

Speaking of the antiquity and possible duration of the Roman Catholic Church, as compared with the oldest existing institutions, Macaulay says—'We feel no assurance that she is not destined to see the end of them all':—'We have some reason to believe that she is destined—'.

'They are not incompatible with the denial of the other doctrine':—'They are compatible—'.

'If we cannot recall at pleasure a single idea, we are not less unable to recall a whole train.' Deciphered thus:—'If we cannot recall,—still less are we able to recall—'.

'The operation of *dispraise* is similar to *prevent* the performance of acts *contrary* to Justice, Beneficence, Fortitude and Prudence.' Instead of preventing the contrary of a thing, it is more simple and direct to say, 'promote or encourage the thing itself'.

'We regret to be unable to record any check in the falling off of the demand.' 'We regret to say that the falling off continues.'

'It is proper to remark that as the absence of redness is no proof that there has not been inflammation, so its presence is no proof to the contrary.' A most distracting sentence. The remedy, as in other cases, is to make a couple of negatives pair off. 'As the absence of redness is compatible with inflammation, so its presence is compatible with there being no inflammation.'

IMPRESSIVENESS.

1. Impressiveness consists in greater intensity of present feeling, and in taking a strong and permanent hold of the memory: an effect that is not necessarily sought by the qualities of clearness and simplicity.

Impressiveness is also designated by the terms—Intensity, Energy, Vivacity,—all which, however, point, not so much to the quality itself, as to the means of producing it.

A verbal intimation may be intended for a passing or temporary purpose ; as in giving a direction for something that is to be done now, and not thought of afterwards. In such a situation, clearness and intelligibility are still necessary, but the impression on the mind should be as faint as is compatible with these other qualities ; it being undesirable to burden the memory with what may never again be wanted.

The case is different with communications that are to have a permanent use ; as the subjects of our early education, and our professional or other accomplishments. It is not enough that such communications be clear and easily understood, as first given ; the manner of imparting them should, if possible, contribute to their being retained or remembered.

Under this view, there are brought into requisition all the arts for aiding the memory.

2. I. The words themselves should be given with intensity or emphasis.

If the medium be speech, the expression should be not only audible and clear, but more or less loud and emphatic. If writing or printing be the medium, intensity is given by the size and prominence of the characters.

The arts of advertizing, which are carried to such perfection in the present day, exemplify the round of devices for catching the public attention ; but they do nothing to teach the modes of graduating the impressiveness in a composition according to the relative importance of the several topics.

3. II. A communication is more fully impressed under circumstances that give it isolation.

The more free the attention, the greater will be the impression. The remark applies not merely to freedom from competing subjects, but also to the absence of distracting emotions.

Other things being the same, the time occupied is a measure of impressiveness. This is the general law of storing the memory in education. Rhetoric supposes that a distinction is drawn between the more or less important parts of a discourse, and that the time of dwelling on each is to be regulated accordingly.

4. III. One powerful aid to impressiveness is the employment of Contrast.

This has been brought out under Figures of Contrast. It appeals to a primary law of the mind, the law of Discrimination as a condition of consciousness. The sharper the transition or contrast, and the closer the things contrasted, the more is the mind impressed; and this applies to knowledge in every form. A fact or a principle is better remembered by being placed side by side with the opposite.

5. IV. An impression may be heightened by the shock of Similarity or Agreement.

When a discovery of similarity is made among things that differ, the mind experiences a characteristic shock, which is favourable to permanence of recollection. Even when the resemblance is no longer new, the placing together of a number of diverse facts, so as to disclose features of agreement, is an admirable mode of impressing both the facts and their agreement; in other words, a general idea or truth. This is one of the means of stamping on the mind the discoveries of science. The law of gravity is driven home by the cumulation of all its representative particulars. Even Figures of Similarity have the effect of engraving on the memory the subject that they illustrate. The Allegories of Bunyan and Swift are impressive from their sustained ingenuity and far-fetched similitudes.

6. V. Account must be further taken of the influence of Emotion:—and, first, of Surprise, or neutral emotion.

Emotion operates in several ways. One of its effects is to heighten the mind's susceptibility to all sensible or intellectual imagery, so that it becomes an aid to retention.

There is a kind of emotion, termed Excitement or neutral emotion, where pleasure and pain are either wanting, or present in a slight degree. Such is the shock of a surprise, as when we encounter anything unexpected: the incidents that cause the surprise are strongly impressed on the mind. This species of emotion does not withdraw the attention from the facts that give birth to it.

Contradiction is a rousing incident; hence the power of the Epigram, as a figure of attention or impressiveness. Various other modes of engendering surprise are had recourse to by teachers and expositors as devices for enhancing the recollection. Merely to disappoint expectation in bringing forward a subject, or in the mode of handling it, would give piquancy to the matters finally presented.

Interrogation, employed on the great scale, as in catechetical exercises, is a means of awakening attention. (See INTERROGATION, p. 216.)

Surprises, seeming contradictions, and piquant effects generally, are liable to abuse. It is an art of style to keep them within bounds; that is, so to employ them as not to give undue stress to a particular topic, when measured by its relative importance. From the very nature of a surprise, as a sudden shock, it cannot be spread over a great surface, nor be often renewed: an interval of calmness must be allowed between every two sensational outbursts.

7. Second: Emotion as Pleasure or Pain.

Pleasure and Pain, each in its own way, contribute to impress thoughts upon the mind, and are largely employed for the purpose.

Pleasure gains our attention to whatever brings it about. Hence the desire to make knowledge alluring, by the help of imagination and by all the arts of style. Plato took the lead in connecting philosophy with poetic charms; and exemplified, once for all, the advantages, and also the dangers, of the undertaking. While it procures a hearing for truths that mankind would turn away from in a homelier garb, it does not necessarily induce attention beyond the embellishments.

Safety in the use of ornament for impressing truth lies in keeping to small quantities; that is to say, small as compared with the poetic style, which has emotion, and not information, for its end. A little emotion gives intellectual vividness, and is therefore impressive; a larger amount draws the forces of the mind away from intellectual activity. It is well known that the two alternative modes of our mental expenditure—intellect and feeling—cannot co-exist in a high degree. Whenever emotion blunts discrimination, the groundwork of intelligence, it is operating unfavourably.

The knowledge that is amassed for imaginative creations needs to be touched with emotion, as a part of its essence. Hence the evil above noted does not apply, until the emotional pampering is carried to an extreme pitch. There is a proper adjustment for this case also; the poet may be over-emotional for the purposes of the highest poetic art; this may have been the case with Shelley, while a more

suitable equipoise in this respect probably constituted one of the many superiorities of Shakespeare.

The influence of Pain in quickening memory is indirect or circuitous. Pain, in the first instance, drives us away from whatever occasions it; but, at the same time, leaves a strong impression behind. Much of the interest of the severer forms of truth, which we naturally shun, is connected with their instrumentality in alleviating pain: in other words, they indicate relief from inevitable evils, and have thus something of the efficacy of pleasure. Pain, in its own proper character, is a cause of excitement, like surprises; and has, therefore, so far the influence of excitement in impressing things on the mind.

The extreme case of the influence of pain is a tedious harangue that we are not allowed to escape from. The memory is impressed not merely in spite of our revulsion but as a consequence of it.

The more usual form of emotional impressiveness is imaginative charm: it is this that we have chiefly to consider. The advantages and the dangers have been now stated. The further exemplification will be given with the account of the Emotional Qualities themselves. Their double effect of supplying pleasure and of stimulating intelligence will appear from the exposition. The following examples will serve to elucidate the foregoing remarks in the Quality of Impressiveness as a whole.

Chatham's denunciation of our employment of the Indians in the American war may be simply referred to for its unparalleled power of intense impressiveness.

The intensity of Junius resolves itself into strength of phraseology, the balanced form, brevity and powerful denunciation.

We may refer back to Paley's *Simile of the Pigeons* (p. 142), which was shown to be purely a device to gain attention.

The interest of Grecian History is enhanced by the following epigrammatic statement of its bearing on our own destiny. The passage is a marked example of the epigram of seeming irrelevance, and is intended to startle:—

'The true ancestors of the European nations are not those from whose blood they sprung, but those from whom they derive the richest portion of their inheritance. The

battle of Marathon, even as an event of English History, is more important than the battle of Hastings. If the issue of that day had been different, *the Britons and the Saxons might still have been wandering in the woods.*'

For a splendid example of startling oratory, we may quote from Sheridan's invective against Hastings. Strength of language, the apt selection of particulars, an accumulation of horrors, ending in a tremendous and unexpected stroke of irony,—are calculated to keep the attention at its utmost pitch.

'Had a stranger, at this time, gone into the province of Oude, ignorant of what had happened since the death of Sujah Dowla, that man, who, with a savage heart, had still great lines of character, and who, with all his ferocity in war, had still, with a cultivating hand, preserved to his country the riches which it derived from benignant skies and a prolific soil—if this stranger, ignorant of all that had happened in the short interval, and observing the wide and general devastation, and all the horrors of the scene—of plains unclothed and brown—of vegetables burned up and extinguished—of villages depopulated, and in ruins—of temples unroofed and perishing—of reservoirs broken down and dry,—he would naturally inquire what war has thus laid waste the fertile fields of this once beautiful and opulent country—what civil dissensions have happened, thus to tear asunder and separate the happy societies that once possessed those villages—what disputed succession—what religious rage has, with unholy violence, demolished those temples, and disturbed fervent, but unobtruding piety, in the exercise of its duties?—What merciless enemy has thus spread the horrors of fire and sword—what severe visitation of Providence has dried up the fountain, and taken from the face of the earth every vestige of verdure?—Or, rather, what monsters have stalked over the country, tainting and poisoning, with pestiferous breath, what the voracious appetite could not devour? To such questions, what must be the answer? No wars have ravaged these lands, and depopulated these villages—no civil discords have been felt—no disputed succession—no religious rage—no merciless enemy—no affliction of Providence, which, while it scourged for the moment, cut off the sources of resuscitation—no voracious and poisoning monsters—no, *all this has been accomplished by the friendship, generosity and kindness of the English nation.*'

After such an outburst, to obviate the risk of overstraining, there should be a subsidence to a less exciting strain.

PICTURESQUENESS.

1. The connecting link of the Intellectual and the Emotional Qualities is the picturing or describing of scenes and objects, as they actually appear.

This is called the 'picturesque,' because it is an attempt to rival, by the inferior instrumentality of language, the effects of a painted picture.

The aims of picturesque Description are various, and are so far distinguishable.

(1) In a narrative of transactions or events, a writer may wish to make us imagine these in their full actuality; both the agents and the surroundings being more or less fully represented. For this purpose, he must begin by picturing the principal scenes where the story is laid, so that we may realize every turn of the narrative in its exact position.

This demands the highest stretch of Description, as an intellectual quality.

The wish to become acquainted with the wide world beyond our own experience, including what has for ever passed away, although it may be partly conceivable by means of remaining records, leads to a frequent exercise of the Descriptive art: as in Geography, Natural History, Travels and the multifarious aspects that make up the History of humanity.

(2) A scene or object may have a special charm or interest, which it is desired to impart by description to those that cannot view the original.

The arts of Description are considerably modified for this purpose. Less than a full and elaborate picture may suffice; the stress being laid upon the more interesting points. This will be afterwards seen in full detail.

(3) It was an early intuition of the genius of Poetry, that language could be so applied to the delineation of nature and life, as to give a mixed effect, partly by realizing actual scenes, and partly by illustrative references to objects far removed in space and in time, but capable of being brought to view in verbal allusion.

This effect of the picturesque has been incidentally exemplified under Figures of Speech. 'Squat like a toad,' 'sank like lead,' are picturesque Similitudes. So—

The foaming flood seems motionless as ice.

Chaucer abounds in the felicities of the picturesque simile. Thus, the Squire—

With lokkes crulle as they were layde in presse.

And again—

*Embrowdid was he, as it were a mede
Al ful of freshe floures, white and reede.*

Also, under Figures of Contiguity, the name of the Material put for the thing made has a picturesque effect (p. 193).

The shock of all the diverse influences that language brings together, yields a spark of entirely new emotional effect.

2. The subjects of Descriptive art are either Still-life or Action; there being all degrees of complicity in each separately, and in both together.

We may have, at the one extreme, a wide and varied scene perfectly quiescent, in dealing with which the powers of Description are at the very highest; and at the other, action reduced to a single thread of succession, where Description gives place to pure Narration. There is also an intermediate case. Hence, the following three-fold classification:—

3. I. Still-Life, as set forth by the vocabulary and images adapted to stillness.

This includes Nature scenery, considered as quiescent, in all the variety and fulness of the known universe: stars above, terrestrial expanse beneath; all the accustomed aspects of nature, in the different climates and physical configurations; all the fixtures of human habitations and arts—cities, buildings, ships, machinery; the detail of vegetable and animal bodies; the human personality, both individual and aggregated in collections.

Complication being at its very highest in these cases, the art of picturesque description is subjected to its severest trial. There are two forms of descriptive phraseology applicable: the one is the pure vocabulary of things in quiescence; the other is derived from associations of activity, real or imagined. Each has its advantages, as will be seen in the examples.

4. II. Action involving extensive and complicated movements; there being usually also a scenic basis of operations.

Nature itself has numerous phases of activity, on which depend our interests and feelings towards it. The heavenly bodies have their movements and cycles; the earth is sub-

ject to the great natural powers, as Heat and Gravity, and exhibits phenomena of force and change. The more regular phases of day and night, of change of season, of fitful alternations of the elements, shown in ordinary floods and tempests; and the rarer phenomena of volcanoes and earthquakes: all these constitute a case for description distinct from still-life.

The life of humanity, becoming collective and national, gives rise to great and complicated movements, as in war, in the migrations of peoples, and in the ceremonial and usages of societies. These being the most stirring subjects of poetry and literature, their delineation is cultivated by art and enlivened by genius.

As the expansive area of the operations is a condition of their grandeur, some attempt must be made to set forth the entire array, as if seized at a single glance. The arts of still-life delineation are here applicable with modifications.

5. III. The last case is the most common of any. It is a narrative of events, in a single thread, or little more, rendered picturesque by epithets and descriptive touches.

Poets, and writers generally, avoid the laborious process of maintaining in the view a wide-ranging group of contemporary actions. They may, indeed, overtake a plurality by passing rapidly from one to the other. Usually, they sketch a stirring succession, by individual strokes of brilliant illustration.

A ready example is supplied by Gray in the *Progress of Poesy*, i. 2, 3.

On Thracia's hills the Lord of War
Has curbed the fury of his car,
And dropped his thirsty lance at thy command.

If another is necessary at this stage, it may be taken from Virgil's 'Boat-Race'.

And now on rowing-bench they sit,
Bend to the oar their arms close knit,
And straining watch the sign to start,
While generous trembling fills each heart,
And thirst for victory.
Then, at the trumpet's piercing sound,
All from their stations onward bound:
Up soars to heaven the oarsmen's shout,
The upturned billows froth and spout.

Collins's Virgil.

6. The various arts contributing to the other intellectual qualities—Clearness, Simplicity and Impressiveness—are even more necessary in overcoming the difficulties of the Picturesque. Moreover, these arts need to be supplemented by devices specially suited to the case.

All the methods of obviating ambiguity, obscurity and confusion are the more necessary, the more various and complicated the thing to be represented.

7. The prime requisite of Description, as well as the limit to its range, is our Picturesque vocabulary.

There are two departments of this vocabulary—the names of Qualities, and the names of Objects or Things.

(1) Names of Qualities. Form, Size, Position, Light and Colour are the picturesque qualities of the visible world; to which may be added Movement, Resistance (to Touch), Sound and Odour. Understood names for these qualities, in all their distinguishable shades, need to be at command for the purposes of description.

The attribute most essential to concrete representation, and most difficult to realize fully by means of language, is luminosity, or Light and Colour. The strongly-marked distinctions of colour,—white, black, green, yellow, are generally conceivable in being named; the varieties are given most effectively by specific and well-known objects—gold, orange, blood, grass, sky, lavender, steel.

Form, Size, and Position, besides having their set names, round, square, oval, &c., are effectively suggested by exemplary objects—egg-shaped, horse-shoe, T-shaped.

Size is given both numerically and by comparative instances—a span-long.

(2) Names of Objects in the concrete. Our experience of the world stores our pictorial memory with innumerable concrete things, which are recalled more or less vividly by their names—sun, moon, star, sky, cloud, field, wood, river, city, street, house, castle, garden; names of specific objects of the mineral, vegetable and animal world; names of human beings in all their various stages and classes; names of all the machinery and utilities of life.

(3) As description, especially in poetry, aims chiefly at producing emotion, we need, besides, a vocabulary suited

to this end. Such are the words that express our powerful feelings—love, admiration, anger, indignation, fear. Poetry is half made up of names more or less tinged with emotion. It falls under the **EMOTIONAL QUALITIES OF STYLE** to give a full account of this part of the English vocabulary.

8. The chief law of Description, considered as exhaustive and complete, is to unite a comprehensive Plan with an orderly Enumeration of parts.

This self-evident principle is most fully carried out in Geography and Natural History. Its application in Poetry is occasional, yet effective; to neglect it is to incur failure. It will receive illustration along with those arts of picturesqueness that are exclusively poetical.

The first of the two requisites is the Comprehensive view, most usually given by a descriptive epithet of Form or Outline—square, circle, pyramid, cross, zig-zag.

This being secured, the next point is to give the Arrangement of the parts in an orderly and coherent Enumeration. Many things, as will be seen, contribute to the effect. Correlated parts, if properly described, support each other; as, in a landscape, hills, valleys and rivers.

Seeing that a certain amount of pains is requisite both to construct and to conceive an adequate description, it is a rule of economy, in picturesque composition, not to shift the scene oftener than is necessary; and when it is shifted, to make the fact apparent. Other allied conditions are—to avoid distracting images, interruptions and misleading emphasis (so apt to occur in verse); to beware of irrelevance and unnecessary diffuseness;—conditions the more necessary, the more complicated the thing described.

A poem is often a succession of concrete pictures. The abruptness and the frequency of the transitions necessarily increase the labour of attention in order to follow them; and it becomes a compensating aim to make the best of every one of the successive transformation scenes. In the examples of Picturesqueness, this feature will deserve special remark.

9. The complication of a scenic expanse is simplified by selecting the aspects that would successively appear to the eye of a spectator: which may be called description from the Traveller's Point of View.

No single glance can overtake fully a wide scene; the eye must observe the different portions separately: accordingly, in description, the mind is aided by retaining the parts in the same order. This applies to the panoramic view, as when we follow an expanse by directing the eye all round in one direction.

It is a common descriptive device to adopt the panoramic order, and to assume, for this purpose, an elevated point, whence the entire scene can appear as a prospect.

The following introduction to an account of Perthshire combines the comprehensive sketch with the panoramic survey.

"Could a person get sufficiently high, and look down on the country, the first thing that would strike him would be the exceedingly varied and mountainous character of the surface, particularly to the south and west." This assumes the bird's eye view, and answers for a general outline, to be filled up and expanded in what follows.

"Along the *north*, the Grampians, an immense granite wall, with many peaks, would be seen towering to the skies." Now we have the strictly panoramic view, applicable to a mountain range. The position is so taken as to commence the survey from the north. The next movement should be to the west, but the actual view includes both north and west.

"Across the centre of the shire there would be seen stretching another range of the same name, but more slaty and jagged in appearance." This deserts the panoramic survey, and recurs to the bird's eye prospect, under which the scene falls into three divisions—north, centre and south.

"Southwards, are seen the round-backed Ochils, stretching from Stirling to the Tay, and continued north of the Carse of Gowrie, under the name of the Sidlaws, into Forfarshire." This completes the general survey, by the southern aspect.

The view from the Rhigi, in Switzerland, is a case for the full application of the panoramic survey, there being no other method possible.

The traveller's point of view includes, further, a successive change of positions on the part of the spectator, as in making an actual journey through a locality. This is adapted to still greater complications of scenery. It has the advantage

of presenting at each step only what the eye can take in by one glance. This form of description has been adopted in fiction, as in Defoe's *Voyage round the World*.

The panoramic prospect of a town can be combined with the description by outline and details, provided the two methods are not allowed to confuse each other.

It is a well-known simplifying art, in description, to suppose a spectator actually surveying the scene, and dictating his successive impressions; it being assumed that he gives out only what another person can follow. Scott makes use of this device. For a notable example, we may refer to the account of the siege in *Ivanhoe*.

10. Descriptive particulars should, as far as possible, lend each other Mutual Support.

The best example of this, as regards natural scenery, is the relation of mountain, valley and river; each involving the others, and all therefore, if properly introduced, mutually helpful. We cannot have mountains without valleys, and where there are valleys, there are almost always rivers. The following is a geographical description of the basin of the Po in Lombardy.

"Between the Alps and the northern portion of the Apennines is the plain of Lombardy, which has a general slope towards the head of the Adriatic Sea, and is watered by the river Po and the numerous tributaries of that stream. The lower part of this plain is nearly a perfect level, of great natural fertility, and is the most richly-cultivated and populous portion of Italy. The mountain-chains by which it is bordered on the north and south, rise from the plain with a steep acclivity, and enclose among their offsets many fine valleys; these, on the side of the Alps, contain numerous lakes, some of which are of considerable size."

A correlation is here established between the two ranges of mountains that bound the valley, its slope and inclination towards the Adriatic; the level and fertile plain through which the Po and its tributaries run; the steep acclivity of the mountain chains, with valleys corresponding; the enclosure of lakes in those valleys, showing their shape by the shutting in of the water.

11. It is an important aid in picturesque description

to *individualize* the picture ; that is, to give it under all the conditions of a particular moment.

As when Scott bids us view Melrose 'by the pale moonlight'. In the actual experience of outward objects, we realize not merely their permanent features, but the temporary adjuncts of a particular instant—the state of the light, the air, the season, and the ongoings of the surrounding life. Now, to adduce these accompaniments in the description, so far from burdening our conceiving faculty, contributes to the ease and fulness of the picture.

In the description of a man or a woman, the attitude and action of a given moment may be cited with effect—

I see before me the gladiator *lie*.

- The sea by the coast is either calm, or in gentle waves, or in breakers ; it is at either high or low water, or between.

Accidental circumstances, if recognized as actually belonging to the time described, have more power of individualizing than those that are habitually present. The art then consists in the selection of points that the reader will at once feel to be characteristic of the special moment. This is one of the favourite devices of Browning. Take the following, describing the feelings of a lady whose honour has just been vindicated by mortal combat.

Over my head his arm he flung
Against the world ; *and scarce I felt*
His sword (that dripped by me and swung)
A little shifted in its belt :
For he began to say the while
How South our home lay many a mile.

12. ACTION, being in every way more conceivable than quiescence, is a means of rendering vivid the objects and scenes of still life ; while it is itself aided by all the arts above enumerated, and by the last-named more especially.

Action is, by pre-eminence, suited to our faculty of conceiving through language ; and there is the widest scope for a picturesque choice of the phases of activity. Moreover, action is what rouses us ; it is the great stimulant of our passions and emotions. Hence, narrative is more exciting than description : a story stirs the blood beyond the power

of a painting. A poet is never long content with dwelling on the scenery of still life.

A huge massive gate is rendered more conceivable, by allusion to the slow opening and shutting of it, under the efforts of half a dozen men.

13. Associated Circumstances, well chosen, are of use in enabling us to realize a pictorial description.

Thus, although Form and Colour are the pictorial basis of the external world, the modifications of these suggest many other properties. For example, we have an inseparable association between certain visible appearances and the distances and the real magnitudes of things. Wherefore it is possible to aid the visible representation by the mention of these allied facts—as ‘the *distant* hills’.

We may also use still more casual associations; as ‘the *solitary* peaks,’ ‘a place *where only mountain sheep could be at home*,’ ‘the town stands high and *windy*’.

The following passage from Campbell’s *Pleasures of Hope* introduces many such associated circumstances.

Let winter come ! let polar spirits sweep
The darkening world, and tempest-troubled deep !
Though boundless snows the withered heath deform,
And the dim sun scarce wanders through the storm,
Yet shall the smile of social love repay,
With mental light, the melancholy day !

‘*Polar spirits*’ brings up the ideas we associate with the arctic regions, but the application is too vague to give much help to our conception of the scene. ‘The *withered heath*’ specifies a circumstance associated not only with winter, but with a sense of desolation, and so far it aids in producing the general impression intended. In the fourth line, we have more direct examples of the point in hand. ‘The dim sun’ not only brings out more vividly the idea already expressed in ‘the darkening world,’ but fits in with all the associations of gloom intended to be suggested. The expression, ‘scarce wanders through the storm,’ is a picturesque stroke in itself, and from its calling up the feelings associated with a traveller’s bewilderment, it contributes to the intended effect.

In the opening lines of the same poem, we have other examples. ‘The *glittering* hills’ suggests nearness, while

the summit 'mingling with the sky' expresses distance. 'Cliffs of *shadowy tint*' and 'the landscape *smiling* near' bring out a similar contrast, also depending on association; and the same remark applies to the 'azure hue' of the mountain.

The associated human feelings play a great part in poetic descriptions.

There's *joy* in the mountains,
There's *life* in the fountains—

is a description by Wordsworth of the revived activities of spring, which draws its meaning from the association of exuberant life and joy with action.

To represent things relating to personal comfort, we add epithets reflecting the characteristic feeling: a *cheerful* home, a *dainty* repast, a *toilsome* ascent. So with the objects of nature, we have such epithets as grand, sublime, beautiful, gay, animated, gloomy, terrible.

14. It is a still higher and more effectual stroke of art, in aiming at the picturesque, to get hold of Central and Suggestive features.

To select a circumstance in the very heart of the object itself, such as to revive the entire picture with the utmost fulness and vividness, is one of the highest arts of poetical description. A few well-selected points of this kind may place before us a whole scene by the power of association, just as the artist can produce a picture by a few skilful strokes of the pencil. A characteristic, but not very striking, example is Homer's epithet 'hollow' applied to the ships. He might have called them long, or broad, or deep, or described them by some shape, or by their kind of timber; but none of these terms would have suited so well.*

The 'round' earth is expressive of our globe, by virtue of its comprehensiveness. The 'pendent world' is a circumstance well selected to show the aspect to an observer at a distance.

'*Dusty* death' is one of Shakespeare's combinations for picturesqueness. It takes hold of a very conceivable and

* Homer has a most refined use of epithets, even for animals. He employs nearly eighty for the horse: an astonishing number, many of which, as might be expected, express fire or speed. But he distributes them with a finer discrimination than will be readily observed elsewhere. He never applies to the horse an epithet of rapidity, or fire, on occasions when the animal is engaged otherwise than in rapid, energetic movement.—Gladstone's *Homer*.

impressive attribute of our bodily decay. The disadvantage of the epithet lies in not combining well with the abstract word; our 'dusty end' would be a fitter union. The abstract term is to be seen well embodied in Bryant's 'silent halls of death'.

Good selection of points for picturesque suggestion is a strong feature of Browning. Take the following instance, describing a horse in furious gallop, as he appeared to his rider when the light of morning revealed him.

I saw my stout galloper Roland at last,
 With *resolute shoulders*, each *butting away*
The haze, as some bluff river headland its spray :
 And his *low head* and crest, just one sharp ear bent back
 For my voice, and the other pricked out on his track ;
 And one eye's black intelligence,—ever *that glance*
 O'er its white edge at me, his own master, askance !
 And the thick heavy *spume-flakes* which aye and anon
 His fierce lips *shook upwards* in galloping on.

The points here chosen are eminently characteristic of a galloping horse, and so are fitted to suggest the whole picture—the shoulders pushing forwards, the low head, the bent ears, the intelligent glance at his master, and the foam shaken upwards from the lips. The combined effect of these select points serves better than a still more detailed description.

Macaulay hits the strong characteristics of the elephant, in calling it 'an earth-shaking beast' (an imitation of Milton's Satan making hell tremble as he strode); so also in the use of the simile—'a living battering-ram'.

In the description of fights, the flow of blood is a feature rarely omitted. Thus, in Spenser (Book II, Canto VIII.), when Prince Arthur pierces the thigh of proud Cymochles—

Out of the wound the red blood flowed fresh
 That underneath his feet soone made a purple plesh.

In our search for the select circumstances that are pre-eminently suggestive of a concrete picture, we cannot fail to note the adjunct of Sound or noise. An object of sight that gives forth a sound, is powerfully recalled by the mention of the sound: so close is the incorporation of sights and sounds in our mind. The roar of the sea gives us at once the picture of the billows breaking on the shore. The singing of the skylark in the heavens inevitably recalls the fluttering of its wings. Poets, in their rendering of battles,

have always availed themselves of the shouts of combatants, the clash of weapons and the tread of horse: to which, in later times, are added the boom of cannon and the rattle of musketry.

The silence of night in a city is aptly suggested by the sound of an occasional footfall on the street. So, in this example from Keats—

All was gloom, and silent all,
Save now and then the still footfall
Of one returning homewards late,
Past the echoing minster-gate.

The following from Spenser is an accumulation of suggestive sounds.

And more to lulle him in his slumber soft,
A trickling streame from high rock tumbling downe,
And ever-drizling raine upon the loft,
Mixt with a murmuring winde, much like the sowne
Of swarming bees, did cast him in a swowne.
No other noise, nor peoples troublous cryes,
As still are wont t' annoy the walled towne.
Might there be heard: but carelesse Quiet lyes
Wrapt in eternall silence farre from enimy'es.

The circumstances that, from any cause, attract our attention in the reality, are most suggestive when quoted in the picture. In looking at a mechanical process, we may be arrested by the particular way that it brings about its result—the more especially efficient element in the machinery. Thus, in the firing at a target, we take note of the carefulness of the aim, and then watch the result.

The ease and fulness of our conception of Personality, in all its features, makes the references to human beings and animals especially suggestive. Hence the number of picturesque similitudes from personal attributes. Carlyle says Austria without Bavaria is 'a human figure with its belly belonging to somebody else'. Personal action mixing with a scene is very largely made use of by both poets and novelists.

In Milton, 'turning with easy eye, thou mayest behold' is as good as a stroke of actual delineation.

A novelist frequently helps out a picture with the mental traits of some personality concerned in it. For example, Dickens, in 'A Tale of Two Cities,' has this description of Doctor Manette's lodgings.

'Simple as the furniture was, it was set off by so many

little adornments, of no value but for their taste and fancy, that its effect was delightful. The disposition of everything in the rooms, from the largest object to the least; the arrangement of colours, the elegant variety and contrast obtained by thrift in trifles, by delicate hands, clear eyes, and good sense,—were at once so pleasant in themselves,——.

15. To overcome the difficulties of pictorial conception, resort is sometimes had to the delineation of an object by the Stages of its Construction.

The earliest example of this device is the description of the Shield of Achilles, in the eighteenth Book of the *Iliad*. The order of delineation is the order of the supposed artist's putting together the parts. (See p. 285.)

The effect is repeated by Virgil in the *Æneid*, in the construction of a shield for Æneas.

Milton's Palace of Satan is another example.

The hand of the mechanician at work has frequently the character of a central suggestive circumstance.

The valley of the Amazon is delineated by Agassiz, according to its supposed geological formation.

'The valley of the Amazon was first sketched out by the elevation of two tracts of land; namely, the plateau of Guiana on the north, and the central plateau of Brazil on the south. It is probable that, at the time these two table-lands were lifted above the sea-level, the Andes did not exist, and the ocean flowed between them through an open strait. It would seem (and this is a curious result of modern geological investigations) that the portions of the earth's surface earliest raised above the ocean have trended from east to west. The first tract of land lifted above the waters in North America was also a long continental island, running from Newfoundland almost to the present base of the Rocky Mountains. This tendency may be attributed to various causes,—to the rotation of the earth, the consequent depression of its poles, and the breaking of its crust along the lines of greatest tension thus produced. At a later period, the upheaval of the Andes took place, closing the western side of this strait, and thus transforming it into a gulf, open only toward the east. Little or nothing is known of the earlier stratified deposits resting against the crystalline masses first uplifted along the borders of the Amazonian Valley. There is here no sequence, as in North America, of Azoic, Silurian, Devonian and Carboniferous formations, shored up against each other by the gradual upheaval of the continent; although, unquestionably, older, palæozoic and secondary beds underlie, here and there, the later formations.'

This method might be happily combined with what is still the fundamental art of describing—plan and enumeration; due care being taken that the two modes shall support, and not confuse, each other.

16. One main difficulty in arriving at the picturesque is to keep in view the respective demands of Intellect and Emotion.

The most usual design of picturesque description is to cater to our emotions. Incidentally, it is useful for adding to our knowledge,—as in Geographical and Historical delineations, and in the graphic illustration of scientific truth. The conditions in the two cases are different. Perfect clearness, coherence and accuracy are needed when the aim is knowledge; but, in order to secure these qualities in a high degree, we must make some sacrifice of the emotional interest.

As regards Emotion, it will come out afterwards, partly by the examples, and partly in the fuller development of principles, that feeling may be roused, on the one hand, by a picture, the full conception of which is so necessary to the case, that if the picture fail, the emotion miscarries; or, on the other hand, by a copious use of the emotional vocabulary, well piled up and harmonized. But, in either case, the main point here is this: that, when a picture is intended to rouse emotion, its emotional bearings must be made prominent; while the language and the sound must be in keeping.

The following from Goldsmith's *Deserted Village* is an example of a passage aiming at emotion, but depending for its impression on the clearness of the picture.

Sweet was the sound, when oft, at evening's close,
Up yonder hill the village murmur rose;
There, as I passed with careless steps and slow,
The mingled notes came softened from below;
The swain responsive as the milkmaid sung,
The sober herd that lowed to meet their young;
The noisy geese that gabbled o'er the pool,
The playful children just let loose from school;
The watchdog's voice that bayed the whispering wind,
And the loud laugh that spoke the vacant mind;
These all in sweet confusion sought the shade,
And filled each pause the nightingale had made.

The language here is not in itself emotional; but the collective impression is distinctly so. The particulars

enumerated all contribute to this impression; the points are simply and clearly expressed; and the effect is still further aided by the picture that follows of the desolation and silence now reigning.

Contrast this with Tennyson's picture of 'the island-valley of Avilion,' to which Arthur is carried.

Where falls not hail, or rain, or any snow;
Nor ever wind blows loudly; but it lies
Deep-meadow'd, happy, fair with orchard lawns
And bowery hollows crown'd with summer sea.

No very distinct impression of the valley is conveyed; but the particulars specified are suitable to the circumstances, and the language throughout is emotional, either directly or by association.

Another example is Keats's description of the cave where the defeated Titans are represented as lying.

It was a den where no insulting light
Could glimmer on their tears; where their own groans
They felt, but heard not, for the solid roar
Of thunderous waterfalls and torrents hoarse
Pouring a constant bulk, uncertain where.
Crag jutting forth to crag, and rocks that seem'd
Ever as if just rising from a sleep,
Forehead to forehead held their monstrous horns;
And thus in thousand hugest phantasies
Made a fit roofing to this nest of woe.

The picture is indistinct, which may be intended to correspond with the darkness of the place; but the effect is sought by means of language strongly charged with appropriate emotion.

PROMISCUOUS EXAMPLES.

A large mass of emotion attaches to the description of Persons, whether in repose or in action, alone or in union with local surroundings.

The following is a minute and highly suggestive description of the person of Mary Queen of Scots.

'She was confessed by everyone to be the most charming princess of her time. Her large sharp features might perhaps have been thought handsome rather than beautiful, but for the winning vivacity and high joyous spirit which beamed through them. It has been questioned whether her eyes were hazel or dark grey, but there is no question as to their star-like brightness. Her complexion, although fresh and clear, would seem to have been without the

brilliance so common among our island beauties. Her hair appears to have changed with her years from a ruddy yellow to auburn, and from auburn to dark brown or black, turning grey long before its time. Her bust was full and finely shaped, and she carried her large stately figure with majesty and grace. She showed to advantage on horseback, and still more in the dance. The charm of her soft, sweet voice is described as irresistible; and she sang well, accompanying herself on the harp, the virginals, and still oftener on the lute, which set off the beauty of her long, delicate, white hand. The consciousness how that hand was admired may have made it more diligent in knitting and in embroidery, in both of which she excelled. Her manner was sprightly, affable, kindly, frank, perhaps to excess, if judged by the somewhat austere rule already beginning to prevail among her Scottish subjects.

The order of the particulars might be changed with advantage: figure, hand, bust, features as a whole, eyes, complexion, hair, voice, manner. As it stands, it is a good example of a picture made up by literal description. In poetry, the particulars are less exhaustively given, and more made up by help of picturesque figures; stress being laid on what has most emotional effect. The full account of personal delineation for poetical ends will fall under the **EMOTIONAL QUALITIES**.

The following lines from Wordsworth will illustrate several points—

The *sounding* cataract
 Haunted me like a passion; the *tall* rock,
 The mountain, and the *deep* and *gloomy* wood,
 Their colours and their forms.

In connection with cataract, the poet uses the adjunct of sound, which, of course, could have been more specific,—‘roaring,’ or the like. The rock is aided by the simple, but not ineffective, epithet ‘tall’. The mountain he passes by without an epithet. The wood is rendered picturesque by the epithets ‘deep’ and ‘gloomy,’ each suggestive in its own way.

Campbell’s ‘Hohenlinden’ is highly illustrative of the conditions of the picturesque.

In the first stanza—

On Linden, when the sun was low—

there is a good choice of suggestive circumstances—‘the sun was low,’ ‘the untrodden snow,’ the Iser ‘rolling rapidly’.

There is a peculiarity in the epithet 'bloodless': a pure negative, not picturesque in itself, and merely pointing to what will come in due course.

But Linden saw another sight—

The action here is vividly set forth—'the drums beat,' the time—'dead of night,' the powerful term 'commanding,' the 'fires of death,' 'to light the darkness'. In these last there is an absence of coherence and appropriateness; 'fires of death' has merely an emotional effect; it does not give a picture, such as we find later on.

By torch and trumpet fast arrayed—

The torch would have answered here by itself, for although the trumpet may have been sounding through the ranks, it is not an habitual adjunct of the action meant. 'Each horseman drew his battle blade' is concrete by individuality, but a collective image would have been more powerful. 'And furious every charger neighed' is an adjunct of sound; but if it had been a reality, the multitudinous effect might have been indicated. The 'dreadful revelry' is emotional simply.

Then shook the hills, with thunder riven—

This is one of the eminently picturesque stanzas. The 'shaking of the hills' is a fine suggestive hyperbole; 'then rushed the steed to battle driven' is the poorest line, being common-place and not suited for a picture. The concluding lines are admirable for giving the play of the artillery—'the bolts of heaven,' 'far flash the red'; more could not be said with the same number of words.

The fifth stanza—

But redder yet those fires shall glow—

hardly explains itself; but to us it is valuable as exemplifying what is always deemed an eminently central and suggestive circumstance of a battle—the blood effusion. Highly emotional as an accompaniment, it is also an essential element in the war combat; and in every way assists in evoking the picturesque. Its merits, however, have subjected it to the drawback of commonness, from perpetual usage. Examples are found in all descriptions of battles. Thus, in the Old Testament, we have 'garments rolled in blood'—a circumstance closer to the action than

rivers of blood, or the blood-stained ground. See, also, Macaulay's horseman in the 'Lay of Lake Regillus'—

And many a curdling pool of blood
Splashed him from heel to head.

Horrible as well as picturesque!

Next stanza also affords illustrative points—

'Tis morn—but scarce yon level sun—

The point of time comes in with advantage; the action in the interval being left to imagination. 'Can pierce the war-clouds, rolling dun' is a well-selected grouping for a picture. 'Where furious Frank and fiery Hun' makes a seeming distinction without a difference; and brings in only at the end of the action the parties to the contest. 'Shout in their sulphurous canopy' gives the suggestiveness of sound and also of odour (sulphurous); otherwise, it but repeats the idea of a cloud of smoke. The poet persists in naming the individual when he should suggest the collective mass, which the words Frank and Hun fail to do.

The seventh stanza—

The combat deepens—

embodies the final charge, by somewhat obscure suggestion, although with telling and powerful phraseology, being the picturesque of action.

The poetry of battle scenes will be again fully exemplified under the Quality of STRENGTH.

The union of active circumstances with a concrete picture is well shown in Chaucer's cock—Chanticleer. Although the poet gives a minute and highly-wrought delineation of the figure and appearance of that magnificent bird, he cannot refrain from violating the natural order by beginning with an account of his superb crowing. The picturesque, in this instance, as is frequent in Chaucer, is attained by choice and telling figures of Similarity.

Tennyson's picture of the Tropical island, in 'Enoch Arden,' is an instance combining still-life and action. It is as follows :

The mountain wooded to the peak, the lawns
And winding glades high up like ways to Heaven,
The slender coco's drooping crown of plumes,
The lightning flash of insect and of bird,

The lustre of the long convolvuluses
 That coiled around the stately stems, and ran
 Ev'n to the limit of the land, the glows
 And glories of the broad belt of the world.

This exhibits what is necessarily the weak point of scenic description; namely, the difficulty of making a plurality of views fall into a grand and comprehensive whole, while each one, taken separately, is perhaps wanting in emotional force. The first circumstance, 'the mountain wooded to the peak,' is in itself suggestive and picturesque. The second is a new and isolated picture, 'the lawns and winding glades high up like ways to Heaven': this does not connect itself with the wooded mountain; it supposes some other rising ground covered with lawns and glades, and does not give a very definite view. 'The slender coco's drooping crown of plumes' would be found a highly picturesque conjunction, if we had ever known the original, but is not enough for representing what we never saw, while its emotional force is very slight. 'The lightning flash of insect and of bird' is a similitude of doubtful application; the starting forth of insects may be very sudden, but not equal in suddenness, still less in brilliancy, to the lightning flash. The lines following—'The lustre, &c.,' do not cohere into a vivid picture; and the one comprehensive phrase—'the broad belt of the world,' is obscure in itself (it probably means the tropical zone), and does not embrace the previous details.

In notable contrast to the heaviness of the still-life delineation, in spite of happy touches, is the vivacity of the poet's rendering of the activities of the scene.

The myriad shriek of wheeling ocean-fowl,
 The league-long roller thundering on the reef,
 The moving whisper of huge trees that branch'd
 And blossom'd in the zenith, or the sweep
 Of some precipitous rivulet to the wave.

Every line here is a study. Except 'blossom'd in the zenith,' nothing is doubtful or obscure. The circumstances are well selected for displays of energy, and their poetic dress fits them. The suggestiveness of sound is well made use of. Although the four selected activities are quite detached and isolated, each is a power in itself, which can but rarely be the case in still-life descriptions.

What follows is a fine sequence of effects, in the course

of a tropical day. The effect of movement is very slight, owing to the slowness of the transitions; and it is to all intents a still-life picture, to which the succession of phases contributes orderly arrangement.

The sunrise broken into scarlet shafts
 Among the palms and ferns and precipices
 The blaze upon the waters to the east;
 The blaze upon his island overhead;
 The blaze upon the waters to the west;
 Then the great stars that globed themselves in Heaven,
 The hollow-bellowing ocean, and again
 The scarlet shafts of sunrise.

In the 'Palace of Art,' Tennyson provides a study of picturesque description. At the outset, he proceeds by the constructive sequence: then, he fills up the interior with numerous scenic pictures, generally so brief and simple as not to strain the power of descriptive art, while affording scope for poetic touches.

The contrast between the heaviness of still-life delineation and the vivifying power of action, in able hands, is well brought out by Shakespeare's passage on the horse, in 'Venus and Adonis'. The points of a good horse are given with exhaustive minuteness, and in most disorderly array. The stanzas both before and after the bald enumeration represent the animal in motion, and are vividly suggestive. It is sufficient to quote the following—

Round-hoof'd, short-jointed, fetlocks shag and long,
 Broad breast, full eye, small head, and nostril wide,
 High crest, short ears, straight legs, and passing strong,
 Thin mane, thick tail, broad buttock, tender hide:
 Look what a horse should have, he did not lack,
 Save a proud rider on so proud a back.

Sometimes he scuds far off, and there he stares;
 Anon he starts at stirring of a feather;
 To bid the wind a base he now prepares,
 And wh'er he run, or fly, they know not whether;
 For thro' his mane and tail the high wind sings,
 Fanning the hairs, who wave like feathered wings.

He looks upon his love, and neighs unto her;
 She answers him, as if she knew his mind;
 Being proud, as females are, to see him woo her,
 She puts on outward strangeness, seems unkind;
 Spurns at his love, and scorns the heat he feels,
 Beating his kind embracements with her heels.

The remaining examples of the quality of Picturesqueness will be given in the chronological order of the authors referred to.

The oldest poetry was successful, to a wonderful degree, in picturesqueness: the poetic instinct judging it to be essential, as an aid to concrete presentation. HOMER exhibits the quality in many forms, more especially in his epithets. He is aware of the difficulties of scenic delineation, and generally attempts only very simple groupings.

The bivouac of the Trojans, at the close of the Eighth Book of the Iliad, has a double description—an illustrative simile and the scene itself. In both, there is more fulness than is usual with him, and yet a remarkable pictorial coherence. The following translation is by Tennyson—

As when in heaven the stars about the moon
Look beautiful, when all the winds are laid,
And every height comes out, and jutting peak,
And valley, and the immeasurable heavens
Break open to their highest, and all the stars
Shine, and the shepherd gladdens in his heart:
So many a fire between the ships and stream
Of Xanthus blazed before the Towers of Troy,
A thousand on the plain; and close by each
Sat fifty in the blaze of burning fire:
And, champing golden grain, the horses stood
Hard by their chariots, waiting for the dawn.

In his epithets, Homer is to us the father of the single-stroke picturesque. He occasionally combines two touches, more rarely three; seldom above three, except in narratives of action.

The harbour of the Læstrygonians (supposed to resemble Balaclava) has three descriptive features.

A rock-surrounded bay,
Whence fronting headlands at the mouth outrun,
Leaving a little narrow entrance-way,
Wherethrough they drive the vessels one by one.

It is not difficult to make these three circumstances cohere into a picture. The first, 'rock-surrounded bay,' has the merit of comprehensiveness, and the second and third chime in readily with it. The 'little narrow entrance-way' is supported by the remark in the last line—driving the vessels through one by one.

The island-grotto of Calypso must have tasked the attention of listeners to put it together in their imagination. The descriptive points are doled out in the course of Mercury's movements of approach. We have (1) the cavern mid the tall green rocks; (2) the emanation of a smell of cedar and of citron wood. Intervening between these and the next descriptive touch, is the account of the goddess sitting inside, spinning and singing. Then (3) a sylvan nook, grown round with trees—poplars, elms and cypresses; (4) nests of 'birds of ample wing'—owl, hawk, and broad-tongued water-fowl; (5) in front, a green vine, with dark round clusters; (6) four running fountains, refreshing the place; (7) a meadow, where 'violets mingled with the parsley green'. The grouping and arrangement seem pretty much at random; the particulars do not easily fall into their places in a coherent whole.

Of shorter picturesque touches, we may quote, as a good example, the description of Apollo going forth to shoot his arrows at the Grecian host.

Along Olympus' heights he passed, his heart
Burning with wrath; behind his shoulders hung
His bow and ample quiver; at his back
Rattled his fateful arrows as he moved.*

* One famous Homeric description, highly elaborated—the Shield of Achilles made by Vulcan—deserves further notice (*Iliad*, Book XVIII.). First we are told how the shield was fashioned great and strong, adorned all over, and with a triple bright-shining rim. The shield itself consisted of five folds, and Vulcan fashioned upon it 'much cunning work from his wise heart'. The remainder of the description details this 'cunning work,' as it was made. There were wrought on it the earth, the heavens, the sea, and all the prominent heavenly bodies. There were two cities: one showing a wedding with loud bridal song, and a dispute before the judges, with details of the dispute; the other a siege and defence, with an ambuscade of the defenders leading to a battle with the besiegers. Then were made representations of ploughing, harvesting and the vintage, with the various figures, movements and sounds appropriate to each. Next were fashioned groups representing a herd of kine with herdsmen, attacked by lions; a deep glen with pasture-land and a flock, with folds and huts; and a festival dance of youths and maidens, to the music of a minstrel. Finally, there was made the River of Ocean around the outermost rim.

Now, this lengthened description suggests several remarks.

In the first place, though it professes to follow the order of construction, no particular aid to our conception is thereby obtained; and, indeed, a view of the completed shield would have helped us more than the description of the scenes as successively wrought.

Secondly, we greatly miss any comprehensive view of the whole shield. The form might indeed be assumed as known to his readers, but it was of great importance to indicate the relative positions of the figures and groups so elaborately described; yet the only indication given is in reference to the River of Ocean as shown around the rim. It has been assumed that the earth, the sea, and the heavenly bodies are in the centre; that the varied scenes of life are placed around these; that these scenes are divided into twelve compartments, arranged in groups of three corresponding to a city in war, a city in peace, out-door country life, and pastoral groups. (See Homer—*The Iliad*, in 'Ancient Classics for English Readers'.) But nothing of this is in Homer's description, and these suggested arrangements only indicate the reader's sense of the want.

Greek poetry, after Homer, was equally sparing in elaborate scenic description, and equally copious in the picturesque touches that enliven action. The famous choral ode of SOPHOCLES, descriptive of Colonos, is full of striking particulars poetically rendered, but there is no attempt to make them hang together.

Stranger, thou art standing now
On Colonos' sparry brow :
All the haunts of Attic ground,
Where the matchless coursers bound,
Boast not, through their realms of bliss,
Other spot as fair as this.

Frequent down this greenwood dale
Mourns the warbling nightingale,
Nestling 'mid the thickest screen
Of the ivy's darksome green.
Sophocles, by Collins.

And so on, with other particulars, to make up a splendid eulogy of the place. Narcissus buds in clustering beauty, the golden Crocus gleams, unfailing streams and bubbling fountains feed pure Cephissus, whose waters bid the pastures blossom.

The Picturesque attained a high pitch in Virgil. But, as in the case of Homer, it is principally the picturesque of action and movement, and not of repose or still life. If he gives a minute picture, it is mere enumeration, without position in a plan. Thus the palace of Latinus—

There too were spoils of bygone wars
Hung on the portals,—captive cars,
Strong city-gates with massive bars,
And battle-axes keen,
And plumed crests from helmets shorn,
And beaks from vanquished vessels torn,
And darts, and bucklers sheen.

Thirdly, there is confusion throughout between the scenes as they might be observed in actual life and the same as they might be wrought in metal. As pictures of life, they would be spirited and interesting, though some of them, such as the city scenes, are not very clear, perhaps from our ignorance of the actions described. But as representations of art, they introduce elements impossible to be represented, or even suggested, in metal; such as varying sounds, progressive actions and the discourse and purposes of the actors. Even if the supernatural power of Vulcan be appealed to, as overcoming the difficulties, it does not help us to conceive the picture.

The whole seems to show the strength of the poet in simple pictures, while his art was not equal to so complicated a description.

When the fleet of Æneas enters the mouth of the Tiber,
he sees—

A mighty grove of glancing trees.
Embowered amid the silvan scene
Old Tiber winds his banks between,
And in the lap of ocean pours
His gulfy stream, his sandy stores.

To which the poet adds, like Homer in the cave of Calypso,
the presence of the birds, fluttering and singing.

The muster of the Latin tribes, in the seventh Æneid, is
the picturesque of action in its full swing, the exemplar of
innumerable subsequent poets, among whom Scott and
Macaulay are not the least notable.

Ausonia, all inert before,
Takes fire and blazes to the core :
And some on foot their march essay,
Some, mounted, storm along the way ;
 To arms ! cry one and all :
With unctuous lard their shields they clean,
And make their javelins bright and sheen,
Their axes on the whetstone grind ;
Look how that banner takes the wind !
 Hark to yon trumpet's call !
Five mighty towns, with anvils set,
In emulous haste their weapons whet :
Crustumium, Tibur the renowned,
And strong Atina there are found,
And Ardea, and Antemnæ crowned
 With turrets round her wall.

Splendid touches could be found among the many poetic
effects in Horace. How effective his Lalage, melodious
alike in her laugh and in her talk (*dulce ridentem, dulce
loquentem*) !

Short descriptions of considerable picturesqueness are frequent. For
example, the following stanza in the serenading Ode to Lyce—

Only hark how the doorway goes straining and creaking,
And the piercing wind pipes through the trees that surround
The court of your villa, while black frost is streaking
With ice the crisp snow that lies thick on the ground.

—*Theodore Martin.*

Or this description of a river—

All else which may by time be bred
Is like a river of the plain,
Now gliding gently o'er its bed
Along to the Etruscan main,
Now whirling onwards, fierce and fast,
Uprooted trees and boulders vast,

And flocks, and houses, all in drear
 Confusion tossed from shore to shore,
 While mountains far, and forests near,
 Reverberate the rising roar,
 When lashing rains among the hills
 To fury wake the quiet rills.

Longer descriptions may be found in the picture of the Islands of the Blessed (Epodes XVI.), consisting of a series of features aiming chiefly at emotional harmony, or the journey to Brundisium (Satires, I. 5), described with many touches of picturesque humour.

CHAUCER's mastery of the picturesque has already come into view. His graphic similitudes are not his only art. His selection of points is equally notable. Not often does any poet venture upon the full details of a human countenance: Chaucer has elaborated two very different pictures of heads—the prioress and the miller. The miller's wart is an example of a suggestive feature: it carries with it to the mind a good deal besides. In the 'Wife of Bath,' the deafness is a well-chosen particular, among various others in that wonderful personation.

The poetic invention of SPENSER supplies innumerable strokes of the picturesque; any want of effectiveness being referable to his diffuseness, exuberance and want of lucidity. It is not his purpose to elaborate scenic pictures, either of still-life or of action, further than as they serve to excite emotion; and he depends for ease of comprehension more upon his poetic invention than upon method.

The first example is purely scenic—

A little lowly Hermitage it was,
 Downe in a dale, hard by a forest's side,
 Far from resort of people that did pas
 In travell to and froe; a little wyde
 There was an holy chappell edifyde,
 Wherein the Hermite dewly went to say
 His holy things each morne and eventyde:
 Thereby a christall streame did gently play,
 Which from a sacred fountaine welled forth alway.

The best order for pictorial effect would be the following:—'Down in a dale, hard by a forest's side, far from people, was a little lowly hermitage; near which was a holy chapel; and by it a fountain welled forth a gentle crystal stream'. It is better not to interrupt the descriptive

particulars, by an action that gives no support to the description. The hermit's morn and even prayers can be recounted separately. The circumstance 'far from people' is suggestive and supporting; but there is no necessity for the addition—'that did pass in travel to and fro'.

The exuberance of Spenser's style is better typified by the following—

And over him, not striving to compair
With nature, did an arber greene dispred,
Framed of wanton yvie, flouring faire,
Through which the fragrant eglantine did spred
His prickling arnes, entrayld with roses red,
Which daintie odours round about them threw
And all within with flowers were garnish'd,
That, when myld Zephyrus emongst them blew,
Did breath out boundless smell, and painted colors show.

There is no picturesque method observed in this instance.

The same poet is distinguished for his power of personal descriptions. They have the author's characteristic of poetic force. See his 'Mammon' in Book II., Canto VII 3.

An uncouth, salvage, and uncivile wight
Of griesly hew and fowle ill-favour'd sight;
His face with smoke was tand, and eyes were belear'd,
His head and beard with sout were ill-bedight,
His cole-blacke hands did seeme to have been reard
In smithes fire-spitting forge, and nayles like clawes appeard.

Being short, this is more conceivable than Spenser's pictures generally are.

The picturesqueness of SHAKESPEARE is on a level with all his other arts. Epithets are in the highest profusion. The 'Seven ages' is an example of what may be called picturing by representative or typical circumstances. The first question for the critic is—Are these well chosen?—the next, Are they vividly rendered?

—'the whining schoolboy, with his satchel,
And shining morning face, creeping like snail,
Unwillingly to school;'

is one view of the age of boyhood, supported by graphically chosen circumstances; 'the shining morning face' being powerfully suggestive. Equally typical would have been the digressions and stoppages for play. The most powerful

passage, for picturesque and mutually supporting details, is probably the sixth age. Yet the poet's choice of circumstances is really less suggestive than the commonplace epithets—'bowed' and 'tottering'. The shrunk limbs cannot be given as fully representative; obesity being equally attendant on decay of constitution. The 'big manly voice turning to treble' is not an invariable characteristic, and would rather mark the extremity of weakness pictured in the seventh age.

MILTON sustains the grandeur of his style by picturesque groupings, as well as splendid similes. His greatest effort at description is the 'Mount of Temptation'; where he realizes comprehensiveness, along with selected circumstances and supporting figures.

It was a mountain, at whose verdant feet
A spacious plain, outstretched in circuit wide,
Lay pleasant.

Here we have comprehensive phrases—'spacious plain, outstretched in circuit wide,' and the situation, with a picturesque epithet, 'at whose verdant feet'. 'Lay pleasant,' gives an associated circumstance, ('pleasant,') but too general to assist in the picture.

—from its side two rivers flow'd,
The one winding, the other straight, and left between
Fair champaign, with less rivers intervein'd,
Then meeting, joined their tribute to the sea.

Poets are apt to make very free with the derivation of rivers, and describe a mode of origin that, not having been actually witnessed, is difficult to realize.* It would take a good many mountains to furnish Milton's two rivers. Their

* The true origin of rivers is occasionally, but rarely, given in poetry. The emergence of a full-bodied stream from a single source is what is most generally assumed, although it is only by an exception to the usual order that this can occur. The caverns of the limestone formation allow water to gather into a considerable volume before emerging in open streams. The usual rise of rivers, as we have all observed it in our ordinary experience, is by innumerable trickling rivulets gradually combining to form a main stream. Gray has given expression to this view in his 'Progress of Poesy'—

From Helicon's harmonious springs
A thousand rills their mazy progress take.

So, in Scott's *St. Mary's Lake*,—

—though these steep hills
Send to the lake a thousand rills.

Tennyson's 'many-fountained *Ida*' is to the same effect.

twofold course along the plain is sufficiently conceivable ; but an actual view would give a variety of effects, not merely more truthful, but more poetical. A mountain prospect is not a bird's eye view ; the rivers might be visible in very large portions, but they would necessarily become hidden at points ; the interveining, being cross to the view, would be but partially visible.

With herds the pastures throng'd, with flocks the hills.

This is the filling in, and is sufficiently conceivable, although the inserting of hills, if it is not inconsistent with the spacious plain, at least interferes with the prospect, as at first supposed. The mountain would need to be as high as Mont Blanc. So with the remainder—

Huge cities and high tower'd, that well might seem
The seats of mightiest monarchs ; and so large
The prospect was, that here and there was room
For barren desert, fountainless and dry.

The expression is beautiful in the extreme : and the addition of cities and deserts is in proper form ; the completion of the details of the comprehensive sketch. All that can be said is, that from an actual position so lofty as to command the view here described, effects would be attained, in comparison with which Milton's particulars would appear tame.

In 'Paradise Lost,' description is foiled by the nature of the subject ; hell being altogether indescribable : yet Milton gives partial pictures of the sublime and terrible, making large use of the suggestiveness of sound. The language is necessarily more emotional than picture-giving.

POPE has the power of picturesqueness, both by figures and by choice of circumstance. Enough to cite the fatal moment in the 'Rape of the Lock'—

The *meeting-points* the sacred hair dissever
From the *fair head*, for ever and for ever.

In the single-stroke picturesqueness, Pope is equal to the greatest poets. Without this power, he could not have been the translator of Homer. When he extends his compass to complicated description, he takes care to be intelligible. The examples in the 'Temple of Fame,' the 'Rape of the

Lock,' 'Windsor Forest,' and the 'Epistle of Eloisa' are of themselves sufficient proof.*

One of the most noted of our descriptive poems is DYER's 'Grongar Hill'; an elaborate attempt at the picturesque rendering of a rich and complicated scene, with a view to emotional effects and moral lessons. The material is good, but the treatment is confusing.

A poet may simply quote or adduce striking features of the external world; elevating them by emotional epithets, and seeking only to arouse agreeable or other feelings. The plan does not require much attention to order, although, even for pure emotional effect, certain juxtapositions are always preferable to others.

It is a higher aim to place us in a scene where we realize all the parts in their actual arrangement. The result is not a purely intellectual one. If it succeeds, each separate feature is made more conceivable by collateral support, and if our emotions are at all dependent on realizing a picture, they are so much the more powerfully stimulated.

There is scarcely a middle course between detached or scattered allusions and the full picture. In order to the picture, however, method and continuity are requisite. To separate the scenic parts by narrative circumstances, reflections or moral applications, however interesting these may be, is a mistake in every view.

Dyer commences—

Silent nymph, with curious eye,
Who, the purple evening, lie
On the mountain's lonely van,
Beyond the noise of busy man;
Painting fair the form of things,
While the yellow linnet sings;
Or the tuneful nightingale
Charms the forest with her tale;
Come, with all thy various hues,
Come and aid thy sister Muse;

* In Campbell's Poets (Introduction), a controversy is maintained as to whether Pope had an eye for external nature; Wordsworth and Southey being cited as authorities on the negative side. Pope certainly did not evoke from scenery those wonderful varieties of emotion that we are now familiar with in our poets; and accordingly, did not lay himself out to compose elaborate views of external nature in picturesque stillness. The labour would not have repaid either himself or his reader, and, in his highest flights of imagination, he preserved a clear sense of the intelligible and the congruous. Hence we need not search in his poems for the failures in description, from attempting too much, or from want of method and lucidity of arrangement. In the department of action, so much easier than still life, Pope is never wanting in picturesque brilliancy of illustration.

Now, while Phœbus, riding high
 Gives lustre to the land and sky ;
 Grongar Hill invites my song,
 Draw the landscape bright and strong
 Grongar, in whose mossy cells,
 Sweetly musing, Quiet dwells.

A preliminary flourish of this kind, while contributing nothing to the intended picture, does not interfere with it. Mere outbursts of admiring emotion are best placed, either in advance, or at the end, of the description proper. In advance they may be a preparation of mind for the arduous part ; while, at the close, they take full advantage of what has preceded.

The poet supposes himself ascending the hill, and gives the succession of appearances in the course of the ascent. This, well managed, is a contribution and support to the prospect from the top. He begins—

About his chequer'd sides I wind,
 And leave his brooks and meads behind,
 And groves, and grottoes where I lay,
 And vistas, shooting beams of day.

It cannot be said that these particulars fall into a well-defined whole ; they are rather traced out at random, with merely the difference due to the successive stages of the ascent. We pass on to the prospect itself.

Now I gain the mountain's brow,
 What a landscape lies below !
 No clouds, no vapours intervene ;
 But the gay, the open scene,
 Does the face of nature show,
 In all the hues of heaven's bow ;
 And, swelling to embrace the light,
 Spreads around beneath the sight.

This is still the language of emotion, with only a vague approach to the picturesque ; yet the vagueness is a safeguard against confusion. The enumeration of the objects now commences—

Old castles on the cliffs arise,
 Proudly towering in the skies !
 Rushing from the woods, the spires
 Seem from hence ascending fires !
 Half his beams Apollo sheds
 On the yellow mountain heads !
 Gilds the fleeces of the flocks,
 And glitters on the broken rocks !

It is at once apparent that the poet does not mean to proceed by giving a comprehensive plan. What he does is so far well; he selects, to begin with, some of the largest and boldest features of the scene—the old castles, the spires (of churches and dwellings), the mountain summits, yellowed by the sun; with which he connects the flocks of sheep and the rocks,—a conjunction casually formed out of the common link of the sun.

He now passes to the trees.

Below me trees unnumber'd rise,
 Beautiful in various dyes;
 The gloomy pine, the poplar blue,
 The yellow beech, the sable yew,
 The slender fir that taper grows,
 The sturdy oak, with broad-spread boughs
 And beyond the purple grove,
 Haunt of Phyllis, queen of love!
 Gaudy as the opening dawn,
 Lies a long and level lawn,
 On which a dark hill, steep and high,
 Holds and charms the wandering eye!

To start with a detail of individual kinds of trees is not the way to picture the scene as a whole. The merit of the first six lines lies in the choice of epithets, partly picturesque, partly emotional, for some of our distinctive forest trees. Leaving these, the poem turns to general sketches. A fine lawn ends in a dark hill, and to this is devoted an interesting detail.

Deep are his feet in Towy's flood,
 His sides are clothed with waving wood,
 And ancient towers crown his brow,
 That cast an awful look below.

We are now curious to know whether these are the same as the old castles on the cliffs, which were first selected out of the conspicuous objects of the landscape.

Many more lines are devoted to these castles; their ruins are the haunts of the raven, the fox and the adder. A long-drawn moral on the vanity of human grandeur is superadded.

A new start takes up the rivers.

And see the rivers, how they run
 Through woods and meads, in shade and sun,
 Sometimes swift, sometimes slow,
 Wave succeeding wave, they go
 A various journey to the deep.

The profusion of rivers is quite remarkable, and, if a fact, should be differently managed. One river can be pictured, or two, as in Milton's 'Temptation,' but an indefinite plurality overpowers us; and we simply accept the vague suggestions as isolated touches, each carrying a certain emotional association.

The author now makes a fresh commencement.

Ever charming, ever new,
 When will the landscape tire the view?
 The fountain's fall, the river's flow,
 The woody valleys, warm and low;
 The windy summit, wild and high,
 Roughly rushing on the sky!
 The pleasant seat, the ruin'd tower,
 The naked rock, the shady bower;
 The town and village, dome and farm,
 Each give each a double charm,
 As pearls upon an Æthiop's arm.

We have had most of these particulars already; and the repetition, while confusing the picture, contributes little to the feeling. The last line but one is an admirable expression of what may be gained by picturesque description, when both full and intelligible; each part increasing the charm of its neighbour: a beautiful valley heightens the interest of the streams that flow in it; and is itself repaid with increase.

The poet next turns to the southern side, and proceeds in the same style.

The poetry of battles has descended from Homer, and may have flourished long before him. The picturesque is aimed at by the usual arts—felicitous snatches, with more or less of comprehensiveness. Campbell's 'Hohenlinden,' as we saw, depends on broad effects, and gives little attention to the opposite sides and the changing phases of the fight. When more closely viewed, a battle belongs to the class of active ongoings that present a wide area to the eye at the same moment; while the changing phases involve the narrative of succession. The 'Battle of Sheriff-Muir' (included among BURNS's poems, though only an improved version of an older form), is illustrative of the successes and failures of description in one of the most difficult of subjects.

I saw the battle sair and tough,
 And reekin' red ran mony a sheugh,
 My heart, for fear, gaed sough for sough,
 To hear the thuds, and see the cluds,
 O' clans frae woods, in tartan duds,
 Wha glaum'd at kingdoms three, man.

The personality of the spectator, well introduced, is a help to the picture, as well as to the emotion. The phrase, 'clans frae woods, in tartan duds,' helps us to conceive the gathering and aspect of the highlanders; the 'thuds' and 'cluds' (clouds) are suggestive aids to the picture. The other side is given in the next stanza.

The red-coat lads, wi' black cockades,
 To meet them were na slaw, man;
 They rush'd and push'd, and blude outgush'd,
 And mony a bouk did fa', man;
 The great Argyle led on his files,
 I wat they glanced for twenty miles;
 They hack'd and hash'd, while broad swords clash'd,
 And thro' they dash'd, and hew'd and smash'd,
 Till fey men died awa, man.

The Argyle force is given on the large scale by the line 'glanced twenty miles,' and the picturesque detail by the first line. The action is represented by 'rush'd and push'd,' with the suggestive accessories, 'blude outgush'd,' and 'mony a bouk (body) did fa''. The three last lines are merely a repetition of the foregoing; the hand-to-hand fight being pretty well exhausted in a few leading circumstances. The succeeding stanza returns to the side of the highlanders, and is still more effective in combining a comprehensive view with energetic particulars.

In lines extended lang and large,
 When bayonets o'erpowered the targe,
 And thousands hastened to the charge,
 Wi' Highland wrath they frae the sheath
 Drew blades o' death, till, out o' breath,
 They fled like frightened doos, man.

This does more to make us conceive the battle than either of the foregoing stanzas. The poet keeps steadily to the pictorial representation, while the emotional details are aids and not hindrances to the effect. What follows is the rout, and is not illustrative of the picturesque to the same degree.

Picturesque strokes of a more general character are abundant in Burns. They are often combined with humour, as in 'Tam o' Shanter' and 'Death and Doctor Hornbook'. The following is of a different nature—

Ayr, gurgling, kiss'd his pebb'l'd shore,
 O'erhung with wild woods thickening green,
 The fragrant birch, and hawthorn hoar,
 Twin'd amorous round the raptur'd scene;
 The flow'rs sprang wanton to be press'd,
 The birds sang love on every spray—
 Till too, too soon the glowing west
 Proclaim'd the speed of winged day.

The scene of the lovers' parting is first set before us comprehensively, by the pictures of the river and the overhanging woods; and the spot on the river bank is more specifically described as surrounded by birch and hawthorn. Note, in the details, the variety of the aids offered to the imagination, including suggestive points of sight—the '*pebb'l'd shore*,' the '*woods thickening green*,' the '*hawthorn hoar*'; appropriate sounds—'*Ayr gurgling*,' and the '*birds singing*'; and a characteristic odour—'*the fragrant birch*'. Further, the object of the description is intensely emotional, as expressed in the immediately following lines.

Still o'er these scenes my memory wakes,
 And fondly broods with miser care.

Accordingly, the language is strongly emotional, and the features of the description are expressed with special reference to the emotion of love, which is in view: '*Ayr kiss'd his shore*,' the trees '*twin'd amorous round the raptur'd scene*,' '*the flowers sprang wanton to be press'd*,' '*the birds sang love*'. Thus, the emotional harmony is complete, while the intellectual conception is more vividly presented than is usual in pictures so charged with emotion.

THOMSON is reckoned one of the foremost of our nature poets, as regards both the date of his appearance and the felicity of his style. He is not, however, an example of the descriptive art, further than by his poetic touches. His scenic views are generalized and representative; he exemplifies the characteristics of each of the four seasons, as realized in all places alike. This brings out a certain kind of individuality, but seldom presents a concrete picture in

all its circumstantialia. He is the poet of nature in general, and of no place in particular. The degree of pictorial concreteness attained by him is easily seen. The following are two brief examples. The first is on Winter.

And see where surly Winter passes off,
Far to the north, and calls his ruffian blasts :
His blasts obey, and quit the howling hill,
The shattered forest, and the ravaged vale ;
While softer gales succeed, at whose kind touch,
Dissolving snows in livid torrents lost,
The mountains lift their green heads to the sky.

The individual touches are admirable, but there is no scenic fulness ; it is a narrative series of effects due to natural agency, and is simply the picturesque of single-threaded action.

The next example is the influence of Spring on the garden.

At length the finished garden to the view
Its vistas opens, and its alleys green.
Snatched through the verdant maze, the hurried eye
Distracted wanders : now the bowery walk
Of covert close, where scarce a speck of day
Falls on the lengthened gloom, protracted sweeps ;
Now meets the bending sky, the river now
Dimpling along, the breezy-ruffled lake,
The forest darkening round, the glittering spire,
The ethereal mountain, and the distant main.

This is more of a composed picture, but wants the art that would give coherence to the particulars, and make it easy to conceive the whole. The 'vistas' and the 'alleys green,' are well put for a comprehensive view so far ; but the lines that follow pass to the 'verdant maze' without giving it a definite place. The same with the 'bowery walk' ; it has an independent place in the picture. So with the river and the lake ; each has its characteristic touch—'dimpling,' 'breezy-ruffled' ; but the aggregation of particulars into an imaginable whole is not aimed at. Probably, the poet considered that such a result would not have repaid the labour.

COWPER is often bracketed with Thomson, as nature poets of a kindred. Their merits are closely compared by Campbell. The conclusion is that Cowper's 'landscapes have less of the ideally beautiful than Thomson's,' but they

have 'an unrivalled charm of truth and reality'. The generalizing of scenic effects, under the influence of seasons was, however, no part of Cowper's plan. He described the actual scenes where he was accustomed to ramble, and, while he put forth the genius of description, which he undoubtedly possessed, he intermingled his pictures so profusely with sentiment that they seldom exemplify descriptive method at its utmost; yet, allowing for interruptions, they often attain very high excellence no less in method than in genius. In short descriptions, there is seldom a want of comprehensive outline. Thus—

Here Ouse, slow winding through a level plain
Of spacious meads, with cattle sprinkled o'er,
Conducts the eye along his sinuous course
Delighted.

The test of descriptive power is the prospect from a height.

Now roves the eye ;
And, posted on this speculative height,
Exults in its command. The sheepfold here
Pours out its fleecy tenants o'er the glebe.
At first, progressive as a stream, they seek
The middle field ; but, scattered by degrees,
Each to his choice, soon whiten all the land.
There from the sunburnt hay-field homeward creeps
The loaded wain ; while lightened of its charge,
The wain that meets it passes swiftly by ;
The boorish driver leaning o'er his team
Vociferous and impatient of delay.
Nor less attractive is the woodland scene,
Diversified by trees of every growth,
Alike, yet various. Here the gray smooth trunks
Of ash, or lime, or beech distinctly shine,
Within the twilight of their distant shades ;
There, lost behind a rising ground, the wood
Seems sunk, and shortened to its topmost boughs.
No tree in all the grove but has its charms,
Though each its hue peculiar ; paler some,
And of a wannish gray ; the willow such,
And poplar, that with silver lines his leaf,
And ash far stretching his umbrageous arm ;
Of deeper green the elm ; and deeper still,
Lord of the woods, the long-surviving oak.

This is a case where detail is everything. Still, he introduces the enumeration of the various kinds of trees, with a comprehensive view—'Not less attractive is the woodland scene'.

BYRON is rarely scenic in his descriptions. When he has still objects to deal with, he makes abundant use of active circumstances ; while, in pure action, his genius revels. Compare with Campbell's 'Hohenlinden' the stanza from 'Waterloo,' beginning—

And there was mounting in hot haste : the steed,
The mustering squadron, and the clattering car
Went pouring forward with impetuous speed
And swiftly forming in the ranks of war.

COLERIDGE has exquisite touches of picturesqueness, as may be seen by turning to the 'Ancient Mariner'. The personal description of the mariner is familiar to us.

I fear thee, and thy *glittering eye*,
And thy *skinny hand*, so *brown*.

WORDSWORTH, on principle, abstained from picturesque description in the fulness requisite to reproduce the scene in the mind of a reader. The following is, however, an exception, and shows what he could do if he chose.

A point that show'd the valley, stretched
In length before us ; and, not distant far,
Upon a rising ground a gray church tower,
Whose battlements were screened by tufted trees,
And towards a crystal Mere, that lay beyond
Among steep hills and woods enbosomed, flowed
A copious stream with boldly-winding course ;
Here traceable, there hidden—there again
To sight restored, and glittering in the sun.
On the stream's bank, and everywhere, appeared
Fair dwellings, single, or in social knots,
Some scattered o'er the level, others perched
On the hillsides, a cheerful quiet scene,
Now in its morning purity arrayed.

The arrangement is here almost unexceptionable. The valley is indicated as the all-comprehending feature. A rising ground, not far off, shows a gray church tower among trees. Next comes the chief feature,—the valley, and its natural accompaniment, the river, under which all the other details are arranged. If there be any defect in delineation, it is the reference to the far-off hidden Mere, which is its destination. Better, perhaps, if he could have started at the commencement from a known point, as Milton begins his two rivers from the mount of temptation. The ending in the Mere

contributes nothing to the scene. Still, as compared with Milton's fancy sketch, it gives a sense of reality, and by that circumstance alone is made more conceivable. An actual river would, in most situations, show the various aspects here given.

Wordsworth's more usual mode of dealing with scenic effects is brought out strikingly in a reported conversation, in which he compared his method with Scott's.

'Scott,' he says, 'went out with his pencil and note-book, and jotted down whatever struck him most—a river rippling over the sands, a ruined tower on a rock above it, a promontory, and a mountain-ash waving its red berries. He went home and wove the whole together into a poetical description. He should have left his pencil and note-book at home, fixed his eye as he walked with a reverent attention on all that surrounded him, and taken all into a heart that could understand and enjoy. Then, after several days had passed by, he should have interrogated his memory as to the scene. He would have discovered that while much of what he had admired was preserved to him, much was also most wisely obliterated; that which remained—the picture surviving in his mind—would have presented the ideal and essential truth of the scene, and done so in a large part by discarding much which, though in itself striking, was not characteristic. In every scene many of the most brilliant details are but accidental; a true eye for Nature does not note them, or at least does not dwell on them.'

There is truth in this from Wordsworth's point of view. What it does not sufficiently take account of is, that the omitted details may serve to recall and hold in the view the others, and that to trust to emotional suggestions alone is to impoverish the very picture that supports the feeling. It is a weakness of Scott himself, and of poets generally, to depend too exclusively on the emotional impression of a scene, as rendered by some fine poetical image. Wordsworth here deserts the laws of Descriptive art, as Rhetoric can teach it, and revels in pure poetic fusion of effects of language, so as to bring nature into the embrace of feeling. See the illustrations of the foregoing extract, in Myers's 'Wordsworth,' p. 144.

Scott's genius for description comprises both still-life and action, and is eminent in both, although more abundantly notable in the last. In a few instances, he gives a landscape, or an aspect of external nature, by description pure and simple, as a geographer that is also a poet would depict it. The prospect from Richmond Hill, in the 'Heart of Midlothian,' is a good example—

'They paused for a moment on the brow of a hill to gaze on the unrivalled landscape which it presented. A huge sea of verdure, with crossing and intersecting promontories of massive and tufted groves, was tenanted by numberless flocks and herds, which seemed to wander unrestrained and unbounded through the rich pastures. The Thames, here turreted with villas and there garlanded with forests, moved on slowly and placidly, like the mighty monarch of the scene, to whom all its other beauties were but accessories, and bore on its bosom a hundred barks and skiffs, whose white sails and gaily fluttering pennons gave life to the whole.'

The 'huge sea of verdure' expresses happily the general aspect, and the massive and tufted groves, with the rich pastures for flocks and herds, provide a sufficient filling up. The second sentence gives the Thames, with still greater minuteness of detail and equal felicity of epithets. To persons familiar with the scene, there is but one omission, the state of the light, an individualizing circumstance peculiarly appropriate to it.

In his poetry, Scott was more sparing of scenic description, and yet was not wanting in the indispensable aids of descriptive method. His picture, in *Marmion*, of the prospect towards Edinburgh, from the top of Blackford, is a series of poetic touches, embedded in a comprehensive sketch, with good order in the particulars.

When sat'd with the martial show
That peopled all the plain below,
The wandering eye could o'er it go,
And mark the distant city glow
 With gloomy splendour red ;
For, on the smoke-wreaths, huge and slow,
That round her sable turrets flow,
 The morning beams were shed,
And tinged them with a lustre proud,
Like that which streaks a thunder-cloud.
Such dusky grandeur clothed the height,
Where the huge castle holds its state,
 And all the steep slope down,
Whose ridgy back heaves to the sky,
Piled deep and massy, close and high,
 Mine own romantic town !

Without sacrificing poetic effects, little could be done to amend the picture. The suggestive circumstances—'smoke-wreaths, huge and slow,' 'the ridgy back,' 'piled deep and massy, close and high'—are apparent at a glance.

For scenic descriptions of wild nature, we need but mention St. Mary's Lake, the Lady's Isle, Loch Katrine, Morning, the Trossachs,—on all which we might repeat the illustrations already given of the conditions of success and the causes of failure in picturesque delineation of scenery in repose.

The Trossachs alone would exemplify many of the points of descriptive art. The poet must have despaired at outlining that vast labyrinth of rock and forest, and devotes his genius to suggestive and figurative enumeration.

Not a setting beam could glow
Within the dark ravines below—

strongly sets forth the gloomy depths of these rocky ravines.

His enumeration of the flowers and trees that made up the verdure would no doubt expose him to Wordsworth's criticism (see p. 301); but he is well aware that the whole must be rendered poetically effective, and it cannot be said that he fails.

Emerging from the rocky labyrinth, Scott shows his genius and method in dealing with a prospect from a height. Nothing of this kind could be better than the view of Loch Katrine.

And thus an airy point he won,
Where, gleaming with the setting sun,
One burnished sheet of living gold,
Loch Katrine lay beneath him rolled.

But it is necessarily in action that a poet can appear to most advantage. While Scott has splendid picturesque touches of single-line narrative, he is equal to the still greater effort of keeping in the view an action in multiplied details spread over a wide scene, as in a battle. Flodden is his admitted master-piece; but, in *Marmion*, while engaging the reader's interest upon the tragic situation of his hero, he pictures the array of both armies and the phases of the general action with very nearly the elaborate fulness and comprehensiveness of Carlyle or Kinglake. Nor is he often guilty of the common fault of poets, hasty and abrupt transitions; when he takes possession of a scenic point of view, he generally exhausts it, before passing to another.

The next series of examples is from KEATS.

The following complicated description is entirely unre-

relieved by method, and, in consequence, makes the reader dizzy with its abrupt transitions.

So, with unusual gladness, on he hies
Through caves, and palaces of mottled ore,
Gold dome, and crystal wall, and turquois floor,
Black polish'd porticoes of awful shade,
And, at the last, a diamond balustrade,
Leading afar past wild magnificence,
Spiral through ruggedest loop-holes, and thence
Stretching across a void, then guiding o'er
Enormous chasms, where, all foam and roar,
Streams subterranean tease their granite beds ;
Then heighten'd just above the silvery heads
Of a thousand fountains, so that he could dash
The waters with his spear ; but at the splash,
Done heedlessly, those spouting columns rose
Sudden a poplar's height, and gan to inclose
His diamond path with fretwork streaming round
Alike, and dazzling cool, and with a sound,
Haply, like dolphin tumults, when sweet shells
Welcome the float of Thetis.

As an illustrative and refreshing contrast, take the lines that almost immediately follow—

Four maned lions hale
The sluggish wheels ; solemn their toothed maws,
Their surly eyes brow-hidden, heavy paws
Uplifted drowsily, and nervy tails
Cowering their tawny brushes.

Here, by dwelling on one picture, and by following a tolerably natural order in the particulars, the poet really paints his object, so that we can imagine it. The epithets are at once poetical and suggestive.

In the fragment, named Calidore, there is an extremely elaborate attempt at still-life description, much too complicated to conceive as a whole ; there being no assistance in the way of either comprehensiveness, or order in details. Small detached portions are more coherent and conceivable.

The lonely turret, shatter'd and outworn,
Stands venerably proud ; too proud to mourn
Its long-lost grandeur : fir-trees grow around,
Aye dropping their hard fruit upon the ground.
The little chapel, with the cross above,
Upholding wreaths of ivy ; the white dove,
That on the windows spreads his feathers light,
And seems from purple clouds to wing his flight.

The turret is picturesquely given by the succession of

epithets, mostly personifying ; but the designation 'proud' is too far pursued. The surrounding fir-trees are easily conceived. The chapel is a picture in itself, but has no definite position with respect to the turret. The white dove adds a supporting and suggestive circumstance ; it would fall in better, if the order were—'on the windows, the white dove'.

Far better as a description is the well-known picture of dethroned Saturn, in the opening of 'Hyperion'. The first lines give a comprehensive grasp of the vale ; its overhanging forests and its silent stream are easily pieced into the general image. The mention of Saturn is premature ; it breaks the description without contributing to it, farther than by the harmonizing feature of his dumb sadness.

MACAULAY affords an admirable study of the Picturesque. He revels in it in his poetry (the 'Lays'), and not unfrequently makes it the ornament of his prose. His manner, in this as in other qualities, is well-marked and illustrative. The selection of circumstances is skilful and effective, action predominating over still-life ; the figurative aids, more especially similarities, are often very powerful ; the one thing that he seldom aims at is comprehensiveness. Evidently, his purpose is to bring us into the real presence of the scenes and actions described, that our emotions may flow out of our conception of the actuality. As regards individual details, he is successful, but not often as regards the environment, taken as a whole.

A stanza from the 'Battle of Lake Regillus' will exemplify his powers.

Now on the place of slaughter
Are cots and sheepfolds seen,
And rows of vines, and fields of wheat,
And apple-orchards green ;
The swine crush the big acorns
That fall from Corne's oaks.
Upon the turf by the Fair Fount
The reaper's pottage smokes.
The fisher baits his angle ;
The hunter twangs his bow ;
Little they think on those strong limbs
That moulder deep below.

The particulars are well selected and clearly pictured, so as to represent the busy life on a rural scene ; and they each impart a certain thrill of human interest, but do not cohere into a whole, for want of the assistance of a general sketch.

The portion immediately succeeding gives an outline of the dreadful fight, and is in a more exalted strain. Like so many of our poets, Macaulay reaches the highest flight of his genius in war, bloodshed and horrors.

How in the slippery swamp of blood
Warrior and war-horse reeled ;
How wolves came with fierce gallop,
And crows on eager wings,
To tear the flesh of captains,
And peck the eyes of kings ;
How thick the dead lay scattered
Under the Porcian height ;
How through the gates of Tusculum
Raved the wild stream of flight ;
And how the Lake Regillus
Bubbled with crimson foam,
What time the Thirty Cities
Came forth to war with Rome.

Among examples in his prose writings, we may refer to the passage on the duration of the Roman Catholic church :—‘ No other institution is left standing which carries the mind back to the times when the *smoke of sacrifice* rose from the Pantheon, and *camelopards* and *tigers bounded* in the Flavian amphitheatre’.

Again :—‘ Wherever their (the Mahrattas’) kettle-drums were heard, the peasant threw his bag of rice on his shoulder, hid his small savings in his girdle, and fled with his wife and children to the mountains or the jungles, to the milder neighbourhood of the hyæna and the tiger.’

The arts of Picturesqueness have reached their highest development in CARLYLE. In the French Revolution, his genius gave birth to a profusion of select pictures, of the most vivid kind. In his later histories—Cromwell and Friedrich,—he added comprehensiveness in an eminent degree, and realized still-life delineation, while keeping active circumstances in abeyance. The Battle of Dunbar, in *Cromwell*, may be referred to as an example. Also, in the *Friedrich*, the descriptions of the country of Silesia, the town of Prag, and of Saltzburg.

The following example is from the *Life of Sterling*. It is intended to depict Sterling’s birth-place, Llanblethian, in Wales.

‘(1) Llanblethian hangs pleasantly, with its white cottages, and orchard and other trees, on the western slope of a green hill ; looking far and wide over green meadows and little or bigger hills, in the pleasant plain of Glamorgan ; a short mile to the south of Cowbridge, to which smart little town it is properly a kind of

suburb. (2) Plain of Glamorgan, some ten miles wide and thirty or forty long, which they call the Vale of Glamorgan ;— though properly it is not quite a Vale, there being only one range of mountains to it, if even one : certainly the central Mountains of Wales do gradually rise, in a miscellaneous manner, on the north side of it ; but on the south are no mountains, not even land, only the Bristol Channel, and far off, the Hills of Devonshire, for boundary,—the ‘English Hills,’ as the natives call them, visible from every eminence in those parts. (3) On such wide terms is it called Vale of Glamorgan. (4) But called by whatever name, it is a most pleasant fruitful region : kind to the native, interesting to the visitor. (5) A waving grassy region ; cut with innumerable ragged lanes ; dotted with sleepy unswept human hamlets, old ruinous castles with their ivy and their daws, grey sleepy churches with their ditto ditto, for ivy everywhere abounds ; and generally a rank fragrant vegetation clothes all things ; hanging, in rude many-coloured festoons and fringed odoriferous tapestries, on your right and on your left, in every lane. (6) A country kinder to the sluggard husbandman than any I have ever seen. (7) For it lies all on limestone, needs no draining ; the soil, everywhere of handsome depth and finest quality, will grow good crops for you with the most imperfect tilling. (8) At a safe distance of a day’s riding lie the Tartarean copperforges of Swansea, the Tartarean ironforges of Merthyr ; their sooty battle far away, and not, at such safe distance, a defilement to the face of the earth and sky, but rather an encouragement to the earth at least ; encouraging the husbandman to plough better, if he only would.’

Minute criticism can point out only one considerable defect in the order of the passage. Obviously, if the plain of Glamorgan is to receive so minute a description, it should precede the account of Llanblethian, for which it is intended to provide a local situation. The first sentence, therefore, should be reserved until the end of the seventh. The eighth would properly follow, as evidently assuming Llanblethian to be the starting-point wherefrom to measure the distance of the Merthyr ironworks.

Having taken this exception, let us now remark on the salient merits of the passage. The comprehensive view of the Vale of Glamorgan is perfect ; which cannot be said of many of the attempts to portray a valley. The numbers are a means of precision, as to the magnitude ; and the two sides are indicated unmistakably. Having thus settled the form and dimensions of the vale, Carlyle indulges in a few suggestive phrases—pleasant, fruitful, kind to the native, interesting to the visitor ; the least vague is ‘fruitful’ ; ‘pleasant’ is applicable to such a variety of scenes,

that it gives very little help to the imagination. Sentence (5) is an enumeration without order, and, therefore, so far inadequate to its purpose; still, the author's fine sense of descriptive method is apparent. He gives general touches first—'waving grassy regions,' 'cut into innumerable lanes,' 'dotted with sleepy unswept human hamlets,' and so on. Sentence (6) re-introduces fertility, and (7) gives a reason in the geology, which might have found a place in the general view of the vale, as a suggestive circumstance.

Mr. WILLIAM BLACK, in his novels, exemplifies many forms and peculiarities of description. Occasionally he pictures a wide and complicated scene, as the Panorama of Ayrshire, in *A Daughter of Heth*. The general conditions of good description are well observed, and the effect is aided by individualizing a select moment of unusual richness in the play of light.

The heroine is looking out from a manse, supposed to be in the parish of Stevenston; and the picture is panoramic.

"But far beyond the precincts of the manse stretched a great landscape, so spacious, so varied, that her eye ran over it with increasing delight and wonder, and could not tell which part of it were the more beautiful."

For the purposes of description, it would have been enough to say—"far beyond the precincts of the manse, stretched a spacious and varied landscape". After the description was completed, the emotional epithets would be more telling.

"First, the sea. Just over the mountains of the distant island of Arran—a spectral blue mass lying along the horizon—there was a confusion of clouds that let the sunlight fall down on the plain of water in misty, slanting lines. The sea was dark, except where those rays smote it sharp and clear, glimmering in silver; while a black steamer crept slowly across the lanes of blinding light, a mere speck."

Here the individualizing circumstances are the most prominent feature, the lines of light on the dark sea, and the black steamer passing through them. The mode of introducing the prospect is by a reference to the island of Arran as the point of departure. This island is very distant, and the sea has to be descried beyond it.

The point of view is now shifted.

"Down in the south there was a small grey cloud, the size of a man's hand, resting on the water; but she did not know that that was the rock

"of Ailsa. Then, nearer shore, the white waves and the blue sea ran into two long bays, bordered by a waste of ruddy sand; and above the largest of these great bays she saw a thin line of dark houses and gleaming slates, stretching from the old-world town of Saltcoats up to its more modern suburb of Ardrossan, where a small fleet of coasting vessels rocked in the harbour. So near were these houses to the water that, from where Coquette stood, they seemed a black fringe or breastwork to the land; and the spire of Saltcoats church, rising from above the slates, was sharply defined against the windy plain of tumbling waves."

The expression 'she did not know' is an enlivening touch of personality. The order of parts is so far consecutive: first, the distant water with the rock of Ailsa; next, the approach to the shore, where white waves and the blue sea run into two bays; then, above the largest, the line of houses forming Saltcoats; after which follows the fleet of coasting vessels rocking in the harbour; and finally, the spire of Saltcoats church. The expressions are all clear and vivid: the main desideratum is a more precise indication of relative positions; 'above the largest bays' is not definite enough. Ardrossan is a suburb of Saltcoats, but on which side is not stated. It would be impossible from the description to lay down a plan, giving every object its proper situation; although there is scarcely any more difficulty in making the location precise than in leaving it vague.

Hitherto the view is seaward. The spectator now wheels round—

"Then, inland. Her window looked straight south; and before her stretched the fair and fertile valleys and hills of Ayrshire—undulating squares and patches of yellow, intersected by dark-green lines of copse running down to the sea. The red flames of the Stevenston ironworks flickered in the daylight; a mist of blue smoke hung over Irvine and Troon; and, had her eyes known where to look, she might have caught the pale-grey glimmer of the houses of Ayr. As the white clouds sailed across the sky, blue shadows crept across this variegated plain beneath, momentarily changing its hues and colours; and while some dark wood would suddenly deepen in gloom, lo! beside it, some hitherto unperceived corn-field would as suddenly burst out in a gleam of yellow, burning like gold in the clear light."

We have still to note the want of clearness in stating direction. One portion of the sea prospect was south; and now, it is a window looking south that shows the Ayrshire country. The constituents of the view are well expressed, very much like Carlyle's Vale of Glamorgan, but are not preceded by any general plan. The ironworks flickering in the daylight, and the blue smoke over Irvine and Troon,

and the pale grey glimmer of the houses of Ayr, are picturesquely given, yet with the same undefined position in the view. The concluding sentence is devoted to the effects of the light, and is the more effective and intelligible that the scene has been portrayed with tolerable fulness. The emotional epithets in the opening sentence—'increasing delight and wonder,' 'could not tell which part were the more beautiful,' would be better appreciated if placed last of all.

Scenes where activity is the leading feature are more usually chosen by Mr. Black for descriptive effects. In the same work (*A Daughter of Heth*) may be found a stormy sea-coast scene (I. 128); 'Dawn in the Highlands' (I. 286); 'Sunset in Scavaig' (II. 108). Stormy vehemence, with variegated effects of light, cause fewer difficulties to the writer, and more ease as well as interest to the reader; the conditions of success being materially different.

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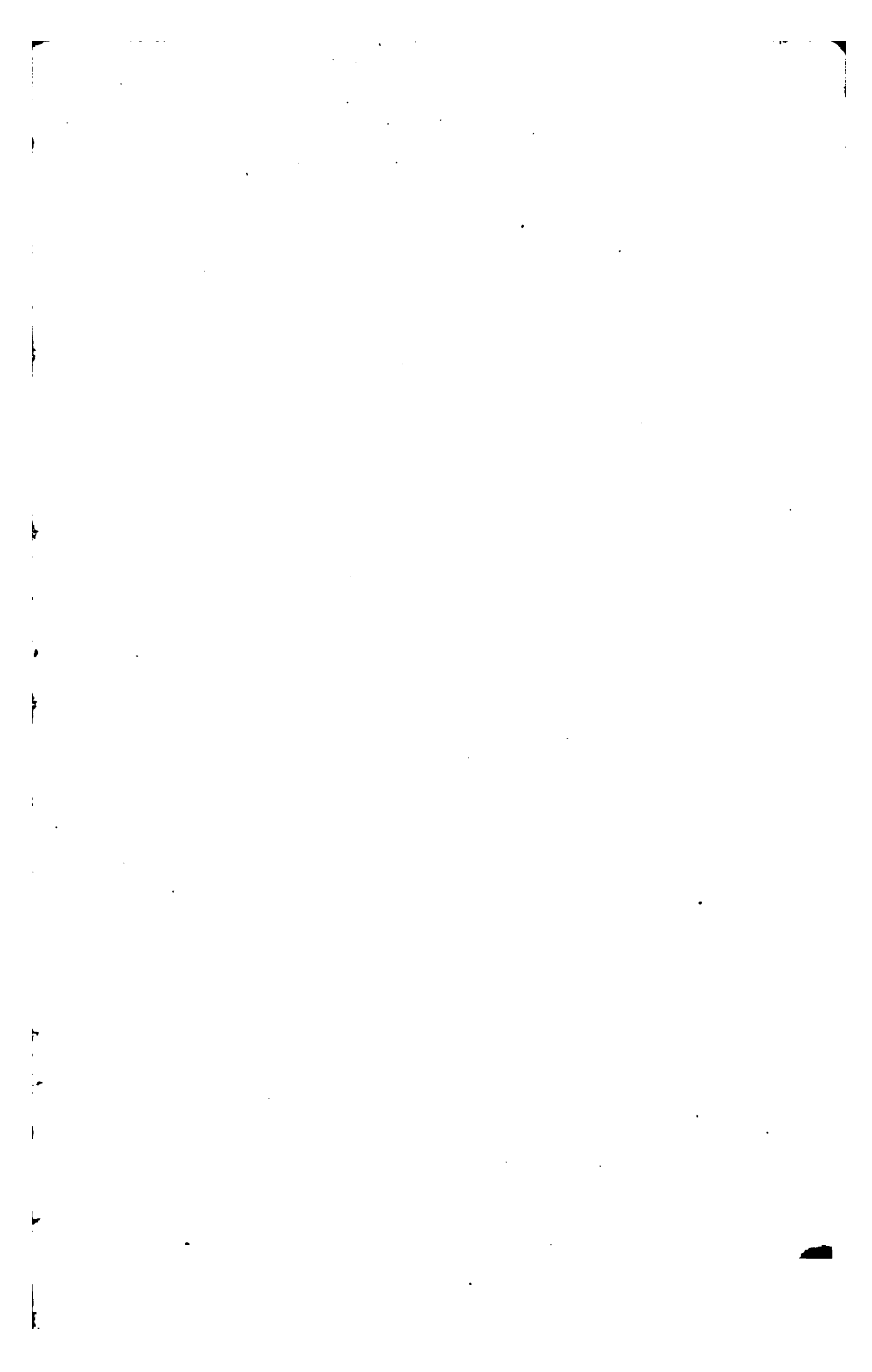
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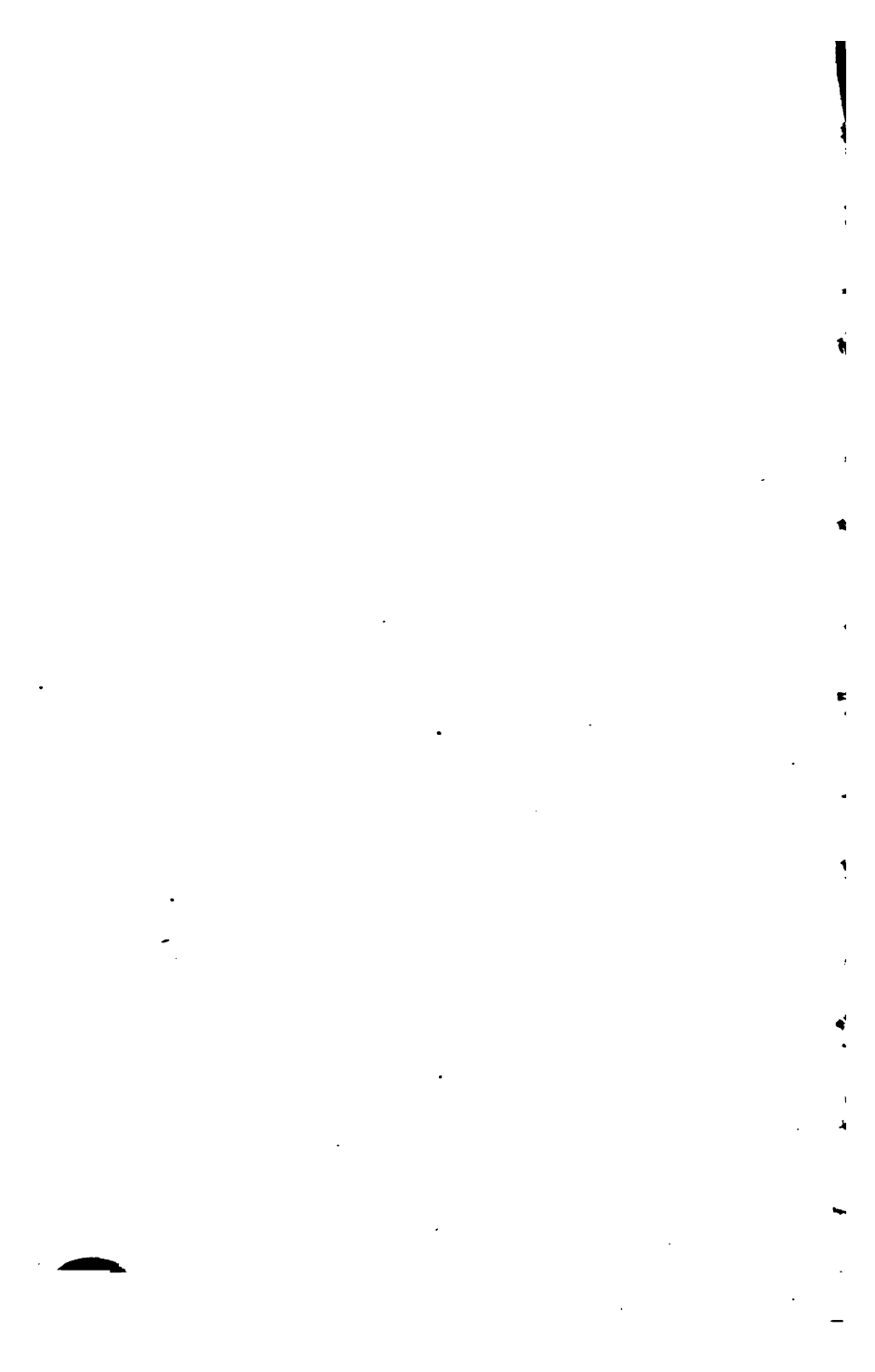
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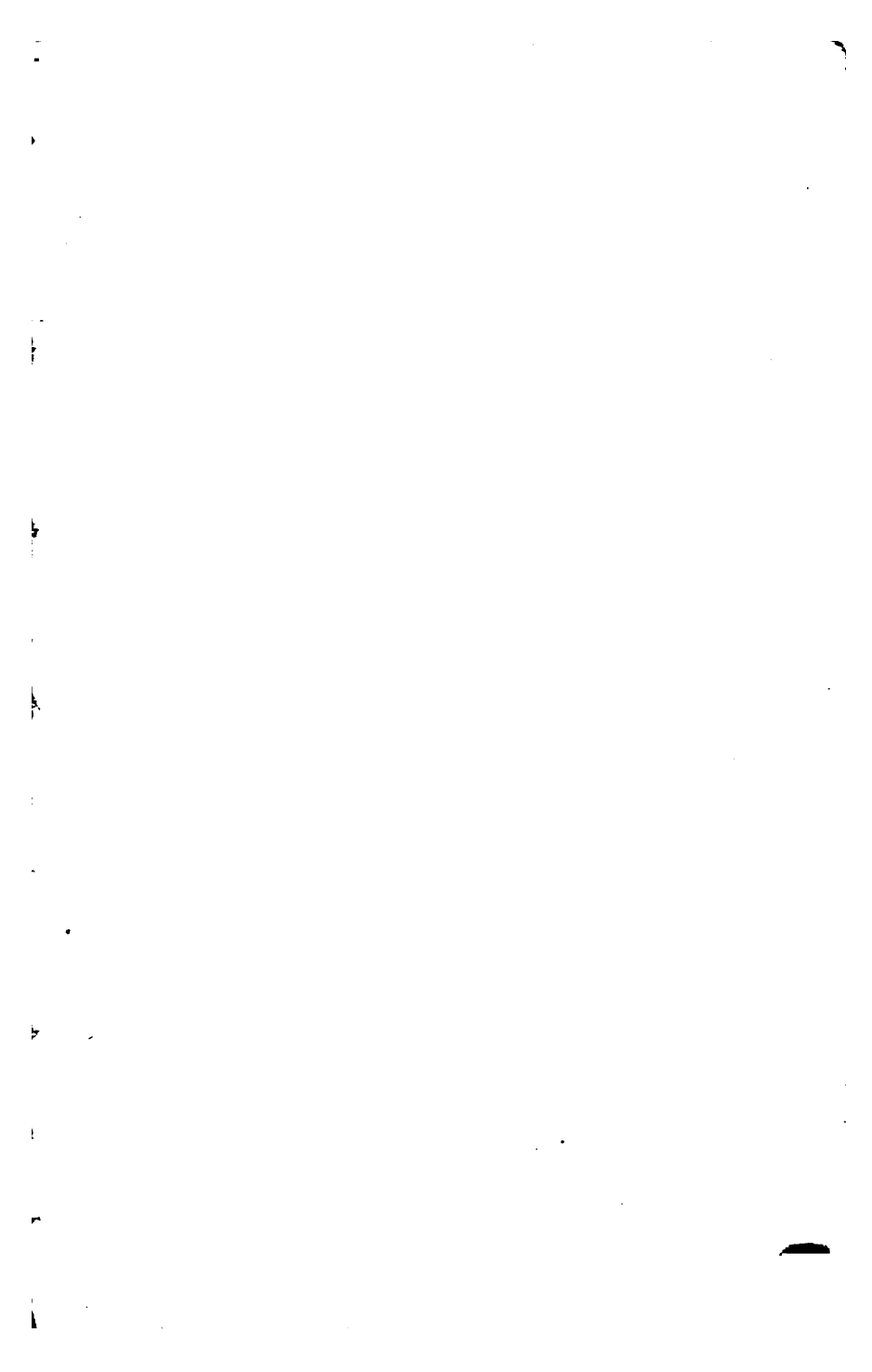
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